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HANDBOOK TO THE VOCAL WORKS OF BRAHMS

HISTORICAL, DESCRIPTIVE &  
ANALYTICAL ACCOUNT OF THE  
ENTIRE WORKS OF

JOHANNES BRAHMS

TREATED IN THE ORDER OF THEIR OPUS NUMBER,  
PRECEDED BY A DIDACTIC SECTION AND FOLLOWED  
BY COPIOUS TABLES OF REFERENCE

SPECIALY DESIGNED FOR THE USE OF CONCERT-GOERS, PIANISTS, SINGERS & STUDENTS

BY

EDWIN EVANS, SENR.

*Author of "How to Compose within the Lyric Form," "The Relation of Tchaïkovsky  
to Art-Questions of the Day," "The Modal Accompaniment of Plain Chant."*

Vol. I.—The Vocal Works

Vol. II.—The Pianoforte (and Organ) Works

Vol. III.—The Chamber and Orchestral Works

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May the latter obligation prove to have been as efficiently, as the former is now sincerely, discharged.



# THE VOCAL WORKS.

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 chen.” “Gar lieblich hat sich gesellet.” “Guten Abend.” “Die  
 Sonne scheint.” “Da unten im Thale.” “Gunhilde.” “Ach  
 englische Schäferin.” “Es war eine schöne Jüdin.” “Es ritt ein  
 Ritter.” “Jungfräulein soll ich.” “Feinsliebchen, du sollst.”  
 “Wach’ auf mein Hort.” “Maria ging aus.” “Schwesterlein.”  
 “Wach auf mein Herzensschöne.” “Ach Gott, wie weh thut  
 scheiden.” “So wünsch’ ich ihr ein’ gute.” “Nur ein Gesicht auf  
 Erden lebt.” “Schönster Schatz.” “Es ging ein Maidlein zarte.”  
 “Wo gehst du hin.” “Der Reiter.” “Mir ist ein schön’s braun’s  
 Maidelein.” “Mein Mädcl hat einen Rosenmund.” “Ach könnt’  
 ich diesen Abend.” “Ich stand auf hohem Berge.” “Es reit’ ein  
 Herr und auch sein Knecht.” “Es war ein Markgraf.” “All’  
 mein’ Gedanken.” “Dort in den Weiden.” “So will ich frisch und  
 fröhlich.” “Och Moder, ich well en Ding han!” “We kumm’ ich  
 dann de Poots eren?” “Soll sich der Mond nicht heller scheinen.”  
 “Es wohnt ein Fiedler.” “Du mein einzig Licht.” “Des Abends  
 kann ich nicht.” “Schöner Augen.” “Ich weiss mir’n Maidlein.”  
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*For Solo Voice and Small Chorus, with Pianoforte Accompaniment.*

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(2). THE FOURTEEN DEUTSCHE VOLKSLIEDER  
(FOLK-SONGS).

*For S.A.T.B., with pianoforte ad lib.*

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(3). THE FOURTEEN VOLKSKINDERLIEDER  
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*For Solo Voice, with Pianoforte Accompaniment ad lib.*

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(A)

DIDACTIC:

TREATING OF THE GENERAL SUBJECT, BRAHMS'S LIFE AND  
WORK, HIS MERITS AS A SONG COMPOSER, ETC.  
ALSO OF HIS CHORAL WORKS IN RESPECT  
OF THEIR GENERAL FEATURES.



# BRAHMS HANDBOOK.

## (A) DIDACTIC.

### CHAPTER I.

#### IN LIEU OF PREFACE.

General view of the subject. Adverse opinions and their causes.  
Brahms in relation to "absolute music." The attitude of  
present-day criticism with regard to his leading characteristics.  
Proposed plan of the book.

IT may be feared that whoever writes a book about Brahms is exposed to the supposition, either of being such a partisan of the master, that his statements require the usual "grain of salt" accompaniment, or of being so opposed to him as to be virtually withheld from giving a complete account of his merit. There is just this about Brahms; that no one seems able either to like or to dislike him only a little. Either people insist upon regarding him as the legitimate successor of Beethoven, or they deny him the position of a great master altogether, and it may well be feared that some exaggeration takes place on either side. His admirers may occasionally indulge in some needless raptures, it is true; but this is liable to strike an impartial observer as more pardonable than depreciative statements on the other side, many of which fail through sheer irrelevance, whilst others betray an utter lack of grasp of the questions (of which there are many) at issue. The

reader will perceive that such conflict of feeling and opinion renders the means of acquiring a correct view highly desirable for all who are interested in the subject of musical progress; and the present work is offered as, at all events, an earnest and sincere endeavour to provide this.

Readers to whom the subject may be comparatively new will probably regard the existence of debate as somewhat in the composer's favour. They will naturally feel that something very important must be in question for any widespread commotion to have arisen at all; and that, whether right or wrong in his ideals, Brahms must have been a strong man in some way to have thus set the whole musical world agog. It will be endeavoured in the course of these pages to show as much neutrality in all matters of controversy as an avowed reverence for this composer will permit; and, as the plan of the work will obviously furnish copious occasions for referring to his merits, space is purposely given in this place to some instances of adverse opinion.

That of Tchaïkovsky, for example, is of one both competent and sincere. And yet the influence of a difference of standpoint in artistic matters is so strong that even he could only perceive in Brahms a "*routinier* composer, without a spark of independent genius." Now, a *routinier* composer never courts much observation anywhere; but, in Germany of all countries, he could never attract the slightest attention. This affords us evidence that, notwithstanding Tchaïkovsky's great gifts, there must have been something in the case to obscure his judgment; and, that he was himself partly conscious of this, we see by his confessions of regret at being unable to take a different view.

A homely example of adverse criticism is offered by J. F. Runciman's opinion, which, at all events, must be admitted to be commendably frank; and the very emphasis of which is of service in the way of precipitating enquiry. He considers much of Brahms's music to be both bad and ugly; and, therefore, as deserving of cremation at the earliest opportunity. But, here again (considering the mountains of music which exist, for the instant cremation of which the world would be all the better) one wonders why this particular composer should be singled out for opprobrium; and the reader will easily arrive at the conclusion that, in the event of his music being as described, it would have

simply died a natural death, and no occasion would have existed for writing about it.

But polemics are always injurious to art; and, in strongly expressed views—whether of praise or blame—we generally find a lack of positive information. Neither friend nor foe are in possession of all the truth; and the latter must, therefore, like wisdom, be sought in the multitude of councillors. It is by this means that it is hoped to place the reader in a favourable position for forming his own opinion, but the process is naturally one which necessitates a stipulation for some musical qualification on his own part; as to the amount of which however he need not be discouraged if it be admitted that “the more the better.” This merely means that the more he knows, the greater detail he will seize, in those cases where the use of scientific terms is unavoidable. But the general drift of the subject is open to all who have any interest in musical matters—all, for example, who can discriminate, say, between Mozart and Handel or between Bach and Beethoven; which almost everyone can do. As for those who cannot, it may truly be said that they are not likely to care whether Brahms was a great composer or not.

The composers just mentioned present no antagonism to one another in the popular mind. However much our individual preferences may lean to one or other of them, we do not on that account feel called upon to depreciate the remainder. Even during their lives the discussion as to their merits was well kept within bounds. It assumed perhaps a greater warmth in the case of Beethoven—clearly the outcome of his immense strength of individuality; and we may safely assume that the same result will always happen in presence of the same cause. Individuality is a characteristic necessary to all great composers; for, without its possession in a marked degree they could never become celebrated at all. The term is therefore used only to describe that extreme kind of individuality which introduces us to absolutely new fields of musical enterprise—new possibilities—new artistic horizons. Thus, in the case of Wagner, the same thing happened again. The old prejudices have now, happily, vanished, and the old reproaches have gone with them; but we should be very foolish to forget how furious was the debate with regard to

his merit not so very long ago; or to fail to draw therefrom the lesson that new departures cannot accrue peacefully, and that, the greater their importance, the more men's minds will be disturbed.

Wagner died in 1883 and Brahms in 1897; which shows a difference of fourteen years in the respective periods which have since elapsed. This alone would largely account for the estimate of Wagner being much more settled; even if, during those fourteen years, a phenomenal activity and enthusiasm in the dissemination and cultivation of his works had not prevailed. It is not necessary, however, to dwell upon the mere time-distinction; as there are other and far more important reasons why admiration of Brahms, though equally intense, should be confined within a smaller circle.

There are phases of every art which appeal more strongly than others to the popular imagination. There is a purely intellectual phase and there is a sensuous or emotional phase; besides which the two may be combined. It is right to stipulate for some combination of the two; but it is also obvious that within the range of such combinations a vast field for comparison still remains. In other words not only either the intellectual or the emotional may preponderate, but, granting the preponderation of one or other, this may happen in an endless variety of ways and degrees. We have also to take into account the infinite diversities of temperament; that of some men allowing of their emotions being aroused through the medium of the intellect, whilst that of others requires direct appeal to the senses before they can be stirred. Although the question of abstract excellence in a work of art stands apart from the consideration of these effects, that of its appreciation and dissemination cannot do so, because the greater the appeal to the senses, the larger will be the proportion of mankind able to understand; and, the more the reliance placed upon the thinking faculty, the smaller will be the number of those who follow.

It would be extremely difficult to name another composer as indifferent as Brahms to the propitiation of the majority afforded by sensuous appeal. He seems almost to have gone out of his way to avoid it; and when (as, for example, in his chamber works) he made the most charming and

masterly use of varieties of tone-colour, thereby bringing within the circle of his admirers many whose perception of the pure musical thought might not be so very keen, he proved that he did not attach any value to their adherence by, with his own hand, providing alternatives for these lovely tints in the shape of arrangements for less suitable instruments. Any other composer would have been indignant at such a procedure; but it is of the utmost value to all who wish to judge him fairly to notice this, because it shows his complete interest to have been centred in the tonal language, as such. He therefore deliberately stipulates for a finer perception on the part of the listener; and, in so doing, restricts the number of his own admirers.

The effect of the principle thus involved is that it classifies Brahms at once as a composer of what is called "absolute music," and therefore ranges him in apparent opposition to the prevailing current. There are cultivated musicians in either camp; and, in the natural order of things, we should expect the settlement of the question to be left to them; but, if the advocates of programme music are really correct in deeming the popular voice in this matter to be decisive, it is strange that they are not more content. For, in addition to its intellectual adherents, musical realism and sensuousness will always have upon its side the immense force represented by the inertia of the unthinking; and this alone enables it to pose as outwardly triumphant. Yet the calm student cannot fail to perceive that greater peace prevails in the absolutist camp, where, perhaps rightly, the classical tradition is supposed to be upheld, even though J. F. Runciman holds that it never existed; and where, perhaps wrongly, consolation is ever within reach of the faithful in the form of complacent belief in their own orthodoxy.

It is not, therefore, the mere difficulties presented by the works of Brahms which impede their progress in general estimation, so much as our unwillingness to quit certain habits of thought to which we have grown accustomed, and to believe that, in him, it may, after all, turn out to be the truth that a new apostle has arisen. Even his adherents are still not without their misgivings; though so much has happened in the last few years to render these less and less, that, at the present time, the Brahms-cult may be said to

have acquired a renewed vigour. People begin to see that qualities formerly regarded as deserving of reproach are really of quite another kind; and that the term "musician's music," which has been frequently applied in a sinister sense to the works of Brahms, is, in truth, the very highest compliment which could be paid to them.

It is not proposed in this chapter to deal with matters of detail; but a few words of explanation may help to render the above more clear. For instance, much has been urged against this composer's supposed complications of rhythm; but advanced musicians know that the metrical arrangement which is due to the necessities of a notation based upon invariable ratios is not Nature, and that Brahms's rhythms, far from being extravagant, are a return to original impulses; due, not as the half-informed foolishly imagine, to the desire to ape originality, but to his study of the Palestrina school, and to the conviction that the principles underlying that school were true.

This question is of supreme importance to the present reader, as it is more than probable that in approaching this work he almost expects some admission of the complexity of rhythm with which Brahms is generally charged. This he will only meet if the term "complexity" be restricted to such as may be due to unconventionality, or, in other words, to that which exists in appearance only. Any admission of inherent complexity he will certainly not find, for reasons the explanation of which may be drawn from a former writing of the present author; an extract from which, bearing upon this very point, now follows:

We cannot fail to note that the tendency to free rhythmic utterance was far greater when vocal music was of preponderating importance. A greater subservience to metrical conditions seems to be almost coincident with the rise and growth of instrumental music. And even when mediæval composers began to call a rigid metre to their aid, what was the motive which impelled them? Was it the desire to extend their art in the sense of reaching greater heights? Or was it not rather a religious motive which caused them expressly to stoop to the level of the common people? They did not indulge the illusion that they were thereby reaching any greater artistic height; but they apparently knew that from vulgar speech to a slavish time-arrangement was but a natural reaction; and Goudimel, who composed the music for metrical version of the Psalms, must have had the desire of providing the populace with that strong contrast to their every-day speech which is as natural a craving of the vulgar now as it was then.



The fact is that people of that day possessed a musical sense which we have lost. It was too much to be expected that the excellencies to which Palestrina had attained should be preserved and engrafted upon the new school, considering the long interval between his death and the next serious venture. It is said of him that his achievements were something similar to arrival at the top of a mountain, because, before any further progress could be made, it was necessary to descend and make a fresh start. Our position at the present time is that we have descended the "Palestrina mountain" and have discovered another one—that of Beethoven and his successors; but have forgotten to bring with us the fruits of the first campaign.

But Brahms has *not* forgotten this, and his freedom of rhythm is just as much a welding of the old and new as is his application of classical forms to modern purposes. We may be sure that the day will come when the merest pupil will laugh outright at the criticism which mistook that for an undue complication which was in reality a return to Nature.

Suppose, now, we take another point: that of his "muddy" orchestration. There was a time, when, by universal admission, this was held to be an indisputable defect. But of late years, a completely new view has dawned, which need not here be dwelt upon, as it is described elsewhere.\* And the same may be said of his piano works, which require a special technique; and of his songs, which at one time nobody would sing and which now nobody (who is anybody) can do without; so that the adherents of Brahms may be said to have abundant cause for discarding all misgiving as to their master's future.

But Brahms's apostleship is not confined to his representation of the cause of absolute music as generally understood; for, even within the scope of that expression, his great devotion is to thought—not colour. His critics have, therefore, not been satisfied with charging him with inaptitude in orchestration, but have inferred from the careful and painstaking way in which his works are logically evolved that they must have been slowly and painfully produced, or in other words, that they are not the result of a natural inspiration. This is also a subject dealt with as occasions arise in the following pages; and, though it by no means completes the list of sins laid to this composer's

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\* See "Didactic" section of Volume III on "Brahms's Orchestral and Chamber Works."

charge, it makes the position so far clear to the reader that a few words may now be devoted to an explanation of the course followed in arranging the contents of this book.

The bulk of it is naturally occupied by the "Handbook" proper; under which head the entire works of Brahms are taken in the order of their opus number, and are supplemented by those which were not so provided. These are divided into three great classes—the Vocal, the Pianoforte and the Orchestral Works—the former being the subject of the present volume.

Of the vocal works the solo-songs form the largest subdivision; and special information as to the plan pursued in their case will be found under Op. 3; the earliest of this class.\*

In respect of poetical translations the author has written nearly two hundred and eighty expressly for this work; and these, for the reader's guidance are marked thus: (E.). Occasionally quotations have also been drawn from other sources; these being indicated by the names of their respective authors. In the result, therefore, the reader will find himself in possession of at least a quotation in both the original and in English in every case; whilst full texts are also given as occasion requires. An exception, however, is presented by the *Volkslieder* in collections, of which the titles only are given. The general subject of Translations (an interesting one in itself) is also specially treated under Op. 54.

The "Didactic" portion is introductory, and is designed merely to give the reader a general idea of Brahms from various points of view. Information as to individual compositions must, therefore, be sought, as to Vocal Works, in the "Handbook" portion of the present volume; and, as to separate Pianoforte and Organ, or Orchestral and Chamber Works, in the corresponding portion of Volumes II and III respectively.

The "Analytical" portion is intended to enable the reader to return with ease to any fact or question in which he may be interested. Its "Chronology" supplements the short "Life" given in Chapter II; and the latter, being also aided by the contents of the "Handbook," is appropriately

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\* See "Introductory Note," page 33.

confined within small limits. An important feature is the copious "Alphabetical Register," which, it may be hoped, will be found entirely complete; whilst the "Bibliography" may be also taken to comprise the bulk of what has yet been written upon Brahms.\* It is right, however, to add that "Brahms-literature" bids fair to become of considerable importance in the future; and hence is always increasing.

The whole of Volume II has been devoted to the Piano-forte (and Organ) Works, because of the very large class who are interested in this branch of the subject, the enquiry into which has been made for the same reason particularly exhaustive. In Volume III, to which the Orchestral and Chamber Works are allotted, the account given of each is designed to accord with its musical importance, as well as with interest of other kinds which may attach to it; and it may be fairly pleaded that every effort has been made to cope with a richness of artistic detail which must be admitted to be inexhaustible.

On the subject of "Arrangements" it is necessary to mention that this work is designed to recognise only those of the composer himself.

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\* Volume II (Analytical Division).

## CHAPTER II.

### BRAHMS'S LIFE AND WORK.

Short sketch of his career. His training with Cossel and Marxsen. His association with Remenji. The friendship with Joachim and Schumann. His various honours and appointments. Life at Vienna. Death.

THE interest excited in us by the works of Brahms derives no glamour or assistance from the events of his career. His life was his work, and his work his life; and the record of his career is simply that of his achievements. There is not the slightest romantic or passionate interest bound up with him; such slight adventures as he happened to pass through, being confined to early life, and presenting too natural an aspect to cause us any surprise. To add to the prosaic character of his career he gradually became more prosperous; and thus, in his case, there are no startling episodes to record such as frequently characterise the lives of celebrated men.

The parentage of Brahms gives little ground for regarding his gifts as hereditary. His grandfather was simply an innkeeper at Heide in Holstein; whilst his father, although credited with some adventures as the result of a determination to follow the profession of music, seems to have found enthusiasm sufficiently appeased by attainment of the post of bass-player at the Hamburg theatre.

His father, at the age of twenty-four, married a lady of forty-one; the family subsequently consisting of Elise,

Johann and Fritz, and both the boys following a musical career. Johann was born in 1833; and, at the age of seven, was taken for instruction to Otto Cossel (a young pianist of Hamburg and pupil of Edward Marxsen, the theorist of Altona), whose treatment of his pupil seems to have been both able and conscientious.

Observing that the boy possessed considerable aptitude, Cossel took great pains to secure for him the help of the master from whom he had received his own training; and the next stage is, therefore, marked by Brahms, at the age of twelve, entering upon a more serious course of study.

His attainments as a pianist were already remarkable, and were probably a result of the industry and enthusiasm which caused him to take delight in exceeding his allotted tasks. But note must also be taken of the influence of Marxsen, which was undoubtedly cast in the direction of instilling into Brahms's mind a great reverence for the works of Bach. His performances of the latter attracted such considerable attention that, but for the superior claim upon his mind offered by creative work, he would unquestionably have developed into great prominence as a virtuoso. Even as it was, however, he remained a very remarkable player, being distinguished by possessing an individual style of performance; and the interest taken by him in matters of pianoforte technique was thoroughly sustained throughout his life.

Partly as the result of Marxsen's instruction, but principally by his own endeavours, Brahms became greatly proficient in polyphony. His mastery of counterpoint considerably surpassed the faculty usually so described; being of the same kind as that of Bach, in respect of the power to make free use of such means, not for purposes of mere display of learning, but purely for the attainment of high artistic ends.

As a youth he was called upon to submit to some curious experiences for the purpose of earning money; which, however, may be lightly passed over. Then came his meeting with Eduard Remenji, the Hungarian violinist, an event perhaps not so greatly important in itself as in consequence of others which resulted from it; Remenji, though a marvellous player, not being a personage associated with whom was likely very much to promote Brahms's interests

as a composer. He was, however, such a gifted musician and warm-hearted man\* that his enthusiasm for Brahms can well be imagined. The proposition was made that they should go together on a concert-tour through North Germany; and it is from the circumstances attending these travels that results occurred affecting Brahms's entire career.

Remenji happened to be acquainted with Joachim, and was desirous that the latter should become aware of Brahms's extraordinary talent. Accordingly, on reaching Hannover where Joachim held an appointment at the time, the introduction took place. Joachim was not only astonished, but instantly conceived a warm interest in the young man's future career; and, inwardly regretting that time so valuable should be wasted in travelling about, he invited Brahms to visit him again, in the event of his desiring to alter his course of action.

We may be sure that Brahms did not wait very long before availing himself of so grand an opportunity; and his stay with Joachim in Göttingen is the next important event to record. It resulted in the famous visit to Schumann in 1853, which, being treated elsewhere,† need only be mentioned in this place. But the splendid fortune of meeting with a great master who possessed not only the capacity to understand him, but also the benevolence to protect him in his first endeavours, cannot be over-estimated.

Brahms had then proceeded as far as Op. 6; and Schumann, whose admiration for him had already taken the practical form of publicly writing about him, began also to endeavour to move the publishers on his behalf. In this he was entirely successful; and a very short time sufficed for Brahms to have arrived at Op. 9, a work in which he took occasion to pay a graceful tribute to his friends. Never could there have been a young artist more deserving of assistance; and, in his life-long devotion to the Schumanns, we have an instance of that steadfastness which ever characterised him; not only as a composer, but as a man.

The lives of composers frequently provide us with inter-

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\* The present author can personally testify to this; having, as a child, known Remenji, and still remembering him in the sense described.

† Volume II. under the head of Op. 1.

esting detail in connection with appointments held by them; but in the case of Brahms, although the formal incidents are not lacking, they are not contributive of such feature to any extent. He first accepted the offer of the Prince of Lippe-Detmold to become Director of the Court concerts; an office which he held for about four years. Combined as it was with the post of conductor to the choral society, it has been supposed to have been of influence in directing Brahms's attention to the branch of composition in which he afterwards so greatly excelled; but, on the other hand, the trend of his studies had already invested choral writing with an interest strong enough to be independent of external encouragement. In the same way it was also supposed that the association with Remenji contributed to the love for Hungarian music which he afterwards displayed; but this also is quite sufficiently accounted for by his natural love of folk-song. The latter also helps to explain his preference for Vienna as a permanent residence, that being perhaps the spot in all Europe most favourable for study of the "Volkslied." Thither he went in 1862, and there, with the usual fidelity to matters of his choice, he remained for his entire career.

At first he undertook the duties of conductor of the Vienna Singakademie, but, finding this occupation a hindrance to creative work, he very shortly abandoned it; the correctness of his decision being shown by a rapid succession of new and important works. Then came the death of his mother in 1865, an event to which the primary suggestion for the "German Requiem" is supposed to be due; and for particulars relating to which the reader is referred to its own heading in this volume.

In 1872 Brahms accepted another appointment: this time, that of conductor of the "Gesellschaft der Musikfreunde." In the same year his father died; and, from this date to the year 1875, when the post just referred to was also given up (probably for the same reason as the former one) there is little of a personal nature to record, save his being honoured in 1874 by the King of Bavaria with the Maximilian Order of Arts and Sciences.

We are now approaching, however, what is called the "symphonic decade"—a period of his life which not only comprised the four symphonies, but during which the sym-

phonic influence, so to speak, pervaded all his other work; so that the interest and excitement attending the performance of his first symphony at Carlsruhe in 1876 form the next important event; followed, as it was in the next year, by his receiving from the University of Cambridge the honorary degree of Doctor of Music. The example thus set in England was followed by Breslau, in 1880, conferring upon him the degree of Doctor of Philosophy; by the German Emperor in 1886, investing him with the Prussian order, "pour le merite"; by the Berlin Academy of Arts electing him a foreign member in the same year and by the Emperor of Austria, in 1889, decorating him with the "Order of St. Leopold." But, of all the honours conferred upon him, none could approach in his own estimation that of the freedom of his own native city of Hamburg, which he also received in 1889, and which may with certainty be counted as causing him one of the greatest joys of his life.

His tendency to the choice of serious subjects was a natural trait; but events were now to happen of a nature to give it greater impetus. First came the death of his sister in 1892, followed in 1895 by the death also of his brother; leaving him sole survivor of the original family circle. Then came the great blow of the loss of his dear friend, Mme. Schumann, at whose funeral he caught a chill which is believed to have hastened his death; though the latter is sufficiently accounted for by the special malady which he had for some time been suffering. The end came on April 3, 1897; and he now lies buried in the "Musicians's Corner" of the Vienna Central Cemetery, his grave being situated between those of Beethoven and Schubert.

Of him, therefore, it may be repeated that his life was his work, and his work his life. Not only does the record of his career consist entirely of that of the unbroken series of his masterly productions; but the study of his work reveals the inner life of the man in a most remarkable degree. A steadfastness of character, which none can mistake, has rendered his life's labour so beautifully consistent that his entire contribution to the store of musical art is capable of being viewed as a single entity; so completely is it devoid of all inherently opposing features. To the same trait of character must be attributed a wonderful



uniformity of excellence; the merit of which is not in the least dimmed even if arrived at, as his unfriendly critics assert, by laborious painstaking. A comparative prosperity marked his later years; but he must have had the consciousness, notwithstanding all the intelligent admiration by which he was surrounded, that his works were beyond the general reach. Time alone can obliterate this difficulty; but much is already being accomplished and there are many signs of an increased willingness to take up the Brahms study with an earnestness born of the conviction that any labour expended in its pursuit is sure to be abundantly repaid.

## CHAPTER III.

### BRAHMS AS A SONG COMPOSER.

His reverence for "folk-song." Influence of his patriotism upon his work. His success in the love-song. His methods and sayings. His output reviewed. Advance in popularity.

THE songs of Brahms form the class of composition which, so far, has most befriended his reputation with the general public. They do not differ from the rest of his work in respect of what may be called seriousness of intention; but the direction given to his powers of expression by poetical suggestion, combined with the key to his meaning which the words supply, have resulted in these works bringing him within much easier access of the world at large. It must not be supposed that he has altogether escaped censure in respect of them, however; for one authority\* at least has made them the means of discovering that he had "no original emotion or thought," and that "whenever his music is good he is found to have derived the emotion from a poem." Now it is certain that most people would consider a composer as doing well in thus drawing inspiration from the words which he had undertaken to set; certainly as not deserving that it should be accounted to him as a mere "astounding trick"—and least of all when the said trick is admitted to have "worked miracles." There was a time, however (and that not so

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\* J. F. Runciman.

very long ago) when these miracles of vocal expression entirely failed of recognition, and when anything like popularity for his songs seemed simply out of question. Even the reproaches applied to the pianoforte music (and they were serious) appeared faint when compared with the ruthless terms which it was formerly common to apply to the vocal—or rather, as it was then thought, “unvocal”—pieces. Thus, Fuller-Maitland\* tells us that :

It is within the memory of many that the average English singer would not attempt to sing anything by him. As the accusation that the songs are unvocal has been practically disproved by the fact that there is hardly a singer in the present day who does not include some songs of Brahms in his or her repertory, it cannot be necessary to point out its absurd falsity further.

The charge against his songs of being unvocal was, however, a mere “*façon de parler*,” the real objection arising from a different cause, which is well expressed by Sir Hubert Parry;† thus :

Schubert, Schumann and Brahms make a triad of great song-writers such as no other nation can approach, and Brahms can well stand comparison with the other two. His principles of song-writing differ chiefly from theirs in the greater elaboration with which he deals with the poet’s ideas. Even his simpler songs are so original as to present considerable difficulties both to singer and player; but the difficulties are always well worth overcoming, for they arise from his determination to get the most thorough musical expression, and not to surrender anything for the sake of putting his work within the reach of feeble executants.

In the above quotation there is no mention of the fertile source of Brahms’s inspiration (which, however, is fully recognised by the same authority elsewhere) presented to us in his life-long reverence for “folk-song.” His affection for this class of music is a standing reproach to those who have denied him possession of the traits of heart and mind upon which it alone could rest and which are continually in evidence in course of his works. With regard to folk-song his career is bounded, so to speak, by two circumstances; one happening when he was only twenty-five, and the other shortly before his death; and both testifying to the affection referred to. The first event was the publica-

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\* Grove’s Dictionary: article “Brahms.”

† “Studies of Great Composers.”

tion of the collection of national songs for children ("Volkskinderlieder") in 1858; and the other, that of the forty-nine folk-songs in 1894; previously to the latter of which there had also been another smaller collection. All this was entirely a labour of love, and Brahms does not seem to have attached much importance to his own share of the business—if we may judge from the fact of his not giving an opus-number to the result of all this labour. The truth is that Brahms was, at heart, exceedingly patriotic; and, as usually happens with this feeling, it was wont not to miss any occasion for its display. The minor circumstances of his life bring it to light with such frequency that illustrations are unnecessary; though in this place we may suitably recall the "Triumphlied" as well as his reverence for Bismarck. Accepting patriotism, therefore, as one of his most permanent and powerful sentiments, and considering also the natural attraction, even to ourselves, of the national song of Germany and central Europe, it would have been strange indeed if his vocal works had not been largely affected by these influences. Accordingly, to quote Fuller-Maitland again:

The original songs number very nearly two hundred and the proportion borne by lyrics either based on actual folk-songs or in a style imitated from national music is very large. Many of the sets of songs that were published at frequent intervals during Brahms' life contain one or more specimens labelled "Volkslied," sometimes implying that the words are taken from a traditional song, and sometimes that the style of writing is closely assimilated to that of the folk-song. Such things as "Sonntag" or "Wiegenlied" are so strongly akin to the popular songs of Germany that they might easily be mistaken for genuine specimens, and the beautiful "Geistliches Wiegenlied" is based upon a traditional tune expanded and developed with consummate art.

Any resemblance, therefore, to either Schumann or Schubert is to be sought for after due allowance has been made for this leading trait as well as for the fact that he does not, generally speaking, rely upon conventional melody. Part of this ground is covered by Dickenson,\* when he says:

He follows the method of Schumann in giving about equal importance to voice and piano. That he is not one of the great melodists is apparent; although many of his songs possess melodies

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\* "Growth and Development of Music."

of haunting beauty. The accompaniment is very rich. The sentiment of the verse is always deeply felt and the literary taste in selection of words is unimpeachable. Simplicity and daintiness that seem hardly characteristic are often found; and though he does not reach the depth of pathos which Schubert often sounded, he gives an inspiring portrayal of the joy of life in a style always dignified and noble.

Simplicity and daintiness are not the only qualities displayed which we, who commonly take the composer in another aspect, are surprised occasionally to find. With such a naturally intellectual bent, and with influences so powerful as those of patriotism and the love of nature bearing upon him, we should also think it enough to admit the mere likelihood of love-song; without expecting to find this element more than faintly represented. A total omission of it would, of course, be unthinkable in a great lyric composer; but, that Brahms's love-songs should assume a governing importance, not only among his own vocal works, but, it might almost be said, among the whole world of similar productions, is an outcome for which we should stand naturally unprepared. Schumann was also a great writer of love-songs, besides being possessed of a wonderful insight into the powers of the new comer; yet even his predictions failed to cover this ground. When he described Brahms as "like Minerva, springing completely armed from the head of Jupiter," he unconsciously gave us, however, the test-word for all that followed. For, just as in other branches of composition, so in the song, Brahms sprang forth "completely armed"; and his first song ("Liebestreu," Op. 3, No. 1) shows not only his lyrical power and the form which was to remain permanently his preference, but also foreshadowed the sentiment and passion to which his grandest efforts were to be devoted.

The entire text of poems set to music by Brahms has been lately issued and the survey thus rendered possible gives us a good idea of the range of his tastes.\* We notice, for example, that narrative and dramatic poems therein figure somewhat sparingly; for, as Kelterborn remarks, his delineations in song are more symbolic than realistic, and largely consist in a colouring of the prevailing mood.

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\* "Brahms-Texte," Vollständige Sammlung der von Brahms komponierten Dichtungen. G. Ophüls. Published by the Brahms-Gesellschaft, Berlin.

If we turn now from the conclusions derivable from the works themselves and seek to derive some enlightenment from the composer's own utterances, we shall immediately discover that both agree. Professor Jenner, for example, whose relation to Brahms so completely entitles him to speak upon the subject, tells us that Brahms's highest estimation was for the "Strophenlied"; and that the master once told him positively that he liked his smaller songs better than those which were more pretentious. "Meine kleinen Lieder sind mir lieber, als meine grossen," said he; and Jenner goes on to say that, during his instruction, he always received the same impression.

But the love of the "Strophenlied," so consistent with that of folk-song, was nevertheless finely graduated according to circumstance; and, even in the "Volkslied" itself, a strict adherence to the melody after the first verse was not taken to necessitate a similarity of accompaniment; the latter being changed in order to favour any development which the words might disclose. Jenner tells us that, in examining a song, his first question was whether the musical form corresponded to the text; and this being the guiding principle accounts for the many varieties of treatment which he adopted. Sometimes he merely increases the "tempo"; at others, he adopts a free conclusion; or, he gives a new form of the first verse; or, the return is to the commencement only of the first verse, to which is added a new development. All these are to be regarded as so many stages on the road which lies between the "Volkslied" and the song in which music is set against the text from end to end.

Brahms's recommendations to his pupil are not only serviceable as revealing his own intentions, but his expressions have quite the character of maxims for the budding song-composer. He attached great importance to the "pause"; and advised frequent recitation of the poem before setting it to music, in order to make sure of the most natural situations for separation of the phrase. The cadences also were subjected to great care; in order that the implied amount of division in the musical, should exactly correspond with that indicated by punctuation in the poetical, sense. And, in order that modulation should not disturb the unity of the work, he advised working to the model of a Mozart or Beethoven slow movement; saying: "If Beethoven goes from C

to E, you do the same; just as I did, formerly." It will also seem strange to those who have conceived of this master that he was nothing if not complicated, to hear him say also to Jenner: "Why travel so far when the good is lying near at hand?" Jenner remarks upon this that in following Brahms's advice he frequently found that "we cannot see the wood for trees"—words which graphically describe the condition of the would-be-fine writer, musical or otherwise. Then, again, Brahms's insistence upon perfect outline gave additional value to his criticism and prevented his being deceived as to the degree of merit to be accorded. Jenner amusingly tells us that he used to place one hand upon the upper stave of a song-accompaniment, and, pointing with the other to the voice-part and the bass say smilingly: "that is all I read"; with the idea of showing how sharp is the test afforded by examination of structure. We gather precisely the same from Henschel's "Recollections"; in which Brahms is reported as saying:

In writing songs you must endeavour to invent, simultaneously with the melody, a healthy powerful bass . . . and no heavy dissonances on the unaccentuated parts of the bar. This is weak. I am very fond of dissonances, you'll agree, but on the heavy, accented parts of the bar; and then let them be resolved easily and gently.

In addition, therefore, to the great gift of genius, Brahms possessed, in an exemplary manner, the art of taking pains. His indifference to degrees of difficulty has been confounded with involvement of idea; but people are fast becoming alive to the distinction between the two; and it is not to be conceived that he who could so love the "Volkslied," whose every solicitude was to preserve the natural character in song, who revelled in the Hungarian dance, and who was, as we are told, a great admirer of Johann Strauss, should at one and the same time have been the crabbed individual who is sometimes depicted to us. His love of song is well proved by the enormous sum-total of his work in that branch of composition; but it is also shown in his appreciation of the monophonic whenever presented to him in a consistent form. Thus, we are told of a virtuose playing to him a dance-tune, highly elaborated and in warm temperamental style; and of Brahms applauding so heartily that the player was tempted to make another venture. But

the encore piece proved to be made up of watery-arpeggios and "passage-sauce"; which (after he had endured it for a time with an expression which had been gradually changing) drove him into the next room; where his friends found him walking impatiently up and down, stroking his beard, and muttering to himself: "Pfui, teufel!"—"Oh, the devil!"

This digression is perhaps pardonable for the purpose of showing Brahms's position in the world of song to be the natural outcome of his qualities of mind and heart. There was with him perhaps less of intuition than was the case with Schubert; but he was possessed of a keen conception of the beautiful which made its attainment certain, and he cared not for any pains involved. To brave difficulty was with him such an old experience that, reluctant as he always was to speak of himself, he once told Jenner: "So hard as I have found it, falls to the lot of few" ("So schwer, wie ich, hat es nicht leicht jemand gehabt.") It is upon these experiences that the habit of self-criticism was founded; the result of exercising which has conferred upon so much of his work the qualities necessary to give it an enduring life.

The total number of songs written for a single voice is one hundred and ninety-six. Of these, two only (Op. 91) have an accompaniment for piano and viola, that of the whole remaining one hundred and ninety-four being for piano alone. In the opus list of works the whole of the songs comprise thirty-two numbers only; as they are set in groups ranging from two to fifteen. Of each of these extremes there is only one instance; these being the two songs with viola accompaniment just referred to, and the fifteen celebrated "Magelone" romances, founded upon Tieck's version of the story of the fair Magelone and her knight Peter with the silver keys.

The remainder is comprised of ten collections of five songs each; six of six songs; five of four songs; four of eight songs; three of nine songs and two of seven songs. One set of five songs (Op. 84) offers the alternative of a second voice; but the groupings displayed in the above arrangement seem for the most part to be arbitrary. Here and there there is an apparent association in respect of poetical origin; as in the case of Op. 57, which consists of settings of the poet Daumer, of Nürnberg; and, of course, in that also of the "Magelone" songs above mentioned, the



entire text of which is taken from the poem of like name by Ludwig Tieck, the celebrated poet of North Germany. And, in general, the same indifference to titles which characterises Brahms in other departments is present here; the word "songs" being the only title vouchsafed.\*

On the subject of his songs, as they appear to us in English dress, a word may now be said; for under existing conditions it must be confessed that great difficulty confronts the ordinary English musician in the appreciation of these compositions. Had Brahms's work been less perfect—had he depended, like so many other composers, upon conventional melody and effects—then perhaps the inversions and modifications of sense which occur in course of translation might not have made much difference. But, with works of such exquisite finish that each syllable is completely wedded to its musical expression, it must be obvious that changes which, under other circumstances might be natural and pardonable, can no longer be allowed; or, if allowed, can only accrue at the cost of injuring the beauty of the work. The English musician cannot therefore be too greatly urged to make every endeavour to accept these works in their original form.†

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\* The terms used are "Lieder," or songs in the general sense: "Romanzen," or romances, and "Gesänge," or compositions of greater development. The latter are herein distinguished as "vocal pieces"—a term which is therefore to be accepted as implying that "Gesänge" is the original title.

† Further information upon the subject of Translations generally will be found under the heading, "Schicksalslied," Op. 54.

## CHAPTER IV.

### BRAHMS AS CHORAL COMPOSER.

Extent of his work. His choice of subjects. Variety and leading traits of his choral writing. Importance of original texts. Various criticisms.

THE writer upon Brahms feels himself to be entering calmer waters as he approaches the choral works. The cavil to which other departments of the composer's work have been subjected has, in this case, been but faintly exercised; not, we may be sure, from any lack of predisposition, but probably because the very aspect of these works is somewhat calculated to cool the ardour of the ordinary fault-finder. That is one reason why the scope of the present chapter is somewhat limited.

Another reason is that much which has been said of the songs applies equally to the choral works, and that the vocal works, taken as a whole, are so numerous that their classification involves an easy graduation in character. Departing from the solo pieces we have first the duets, of which there are thirty-one; then, the quartetts with piano, of which there are sixty; and the compositions for mixed choir without accompaniment, of which there are thirty-eight. Of compositions for female choir there are twenty-eight; for male choir five; and of smaller choral works with accompaniment only of organ or piano, three. All this road must be travelled before reaching even the smaller choral works with various instrumental accompaniment, of

which there are five; the final stage being represented by choral works with orchestra, of which there are eight. Not only is the transition thus rendered a gradual one, but the employment of means is not always a just measure of importance; the motets, for example, which are without accompaniment, being amongst the composer's greatest achievements.

But another reason for restriction in this place to a mere survey is that the individual importance of these works has necessitated a full account of each under its own heading, and that their features could not at present be treated therefore without repetition. But there is ample consolation for these restrictions in the interest afforded by contemplation of the choral work as a whole.

In this sense the first arrest of our attention is caused by the immensity of output. True, it may be that some of the work is not very elaborate, such as the "Marienlieder," Op. 22, which are merely part-songs. But, after every deduction has been made for works not involving any great labour, we can still but marvel; not alone at the stupendous amount before us, but infinitely more at the uniformity of excellence which it presents.

The next degree of approach reveals to us a general mournfulness of subject. Both friend and foe have remarked upon this circumstance, with, of course, the result of drawing quite opposite conclusions from it.\* But, whatever the conclusions may be, the fact itself is admitted; and, if we except the "Triumphlied," Op. 55, there is not one of the larger works which is based upon a theme of any cheerfulness. We may perhaps describe "Rinaldo," Op. 50, as romantic in character; but, if so, that is the only other exception. It not only happens that everywhere else we are confronted with the ideas of Fate and Death, but also that in the treatment of such subjects our master rises to his greatest height.

Surely we can have no legitimate interest in probing the reasons for a choice which may, after all, have simply proceeded from seriousness and earnestness of character. It was but natural that these traits should find expression in such works as the "Schicksalslied," Op. 54, the "Gesang

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\* See "Schicksalslied," Op. 54.

der Parzen," Op. 89, or "Nänie," Op. 82, just as patriotism found equal vent in the "Fest und Gedenksprüche," Op. 109, or in the "Triumphlied," Op. 55, already mentioned. Moreover, in the "Requiem" we find the two qualities to some extent united; for, truth to tell, nothing was gained by the selection of German words in this instance, and the Latin would certainly have more greatly favoured the reception of the work all over the world.

But, even in the absence of any special trait of character leading to the choice of these subjects, and reducing the matter to one of mere judgment, the view seems reasonable that large masses of voices are best directed to themes of serious and noble import. Brahms's love songs are quite sufficient to show us, not only that there was another side to his character, but that he dwelt lovingly upon lighter thoughts. Even in the choral works we catch a glimpse of what his mode of treatment would have been had he chosen to devote himself to more romantic choral expression. This happens in the case of "Rinaldo," Op. 50; and magnificent it is, as all must admit. That he did not proceed further upon the same path seems, moreover, to have been largely a matter of chance, if we take into account his inclination at one time to opera. On the whole, therefore, this question of choice of subject would not seem to an impartial observer to be of any great importance; the interest really centring in the intrinsic value of his achievement.

The next feature of the choral works to attract our notice is the masterly combination they exhibit of the old and new in the matter of resource. Side by side with novelties of harmony and rhythm we find ourselves in them continually reminded of all that is best in the polyphonic school, and particularly of Bach. Naturally the *fugues*, say, of the "Requiem," produce that impression most prominently upon the majority. But if we reflect more deeply upon the subject we shall find that the affinity between Bach and Brahms rested upon something more serious than mere community of counterpoint. Both were true lovers of the folk-music of their country; and, though every master dabbles more or less with this subject, there is a wide distinction between such passing fancies and the kind of passion possessed for it by these two great masters.

The works upon which Brahms's celebrity as a choral

composer most depend were comprised within the short space of four years, and some have held that they throw a light upon the master's religious convictions at the time. Thus, it is said,\* that :

The dogmatism of the churches did not appeal to him, that he was a stranger to devotional mysticism, that his mind dwelt willingly upon problems of human destiny, but that he was no pessimist even though his hopes for the future life seem at times to be a little indefinite.

Of all criticisms quoted the reader may fairly be left to form his own opinion, as also to reconcile some which are opposed. Thus, Weingartner, though he rejects the chamber-music generally, and calls the clarinet quintet an "empty tone-construction," favours the choral works; giving great admiration to the "Requiem" and the "Schicksalslied." Bernard Shaw, on the other hand, despises the "mere brute musical faculty" of the "Schicksalslied" and "Requiem," but rejoices in the chamber compositions. There is obviously something wrong, and possibly Hugh Scott was on a fair way to its discovery when he started to wonder whether the critics themselves knew anything about the works in question. The realisation of the effects of a choral work from study of the score is laborious; but the lucidity of Brahms is in his favour, and every detail of his work so finished that, even notwithstanding the hard fate of being condemned to rely upon mere study, there is no reason why a reviewer well disposed should proceed upon imperfect knowledge.

An opinion will now be quoted which epitomises the features of the choral works in a more valuable manner. It is that of Sir Hubert Parry in "Studies of Great Composers" :

Brahms combines with his asceticism a strong vein of poetry of a rather mystical and severe type. He has some of the qualities of the heroes of Scandinavian sagas, for like them he seems to be conscious of the inevitable fate and destiny which overhang all men and things, but has the force and dignity of mind to face them resolutely and to act with the vigour becoming a man. Seriousness and earnestness are the keynotes of his system, and all his music has the most bracing and invigorating character. The example of a noble man tends to make others noble, and the picture of a noble mind such as is presented in his work helps to raise others towards his level.

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\* Fuller-Maitland's article in Grove's Dictionary.

This opinion, though applicable to the choral works, was not directly applied to them; and it may be well, therefore, to quote from the same authority a few words having special reference to the latter subject. He further states that:

This welding of old methods with new is accomplished without a trace of pedantry; as it is not the details, but only the principles which are used. The manner and spirit are genuinely modern, but the matter is managed with the full powers which the earlier masters of the great choral age developed; that is to say, the design is capable of being tested in all directions.

That Bach was continually in the mind of Brahms receives perpetual illustration in the accounts given by his friends. Thus, Anton Door tells us that, when Saint-Saëns visited Vienna and called upon Brahms, an interpreter was necessary, as neither could understand the other's language. After Door had successfully piloted the conversation and Saint-Saëns had gone, Brahms's first observation was—"Ah! that's the man to understand Bach." But it amusingly happened that Saint-Saëns, on leaving, had told Door precisely the same thing of Brahms; so that the two composers, though so different in other respects, had unconsciously united in praising each other for the same attribute. The instances which occur in the choral works of Brahms of a nature to prove his veneration for Bach to have been of the deepest character are all specially dealt with under the various headings of the works to which they refer. In this place, therefore, it need only be said that, in the general sense, it consists rather in the fact of vast contrapuntal power being held in reserve for artistic purposes, than in any ostentatious display of polyphony. If Brahms's mastership of the latter could at one time come forward in tones of grandiloquence, as in the fugues of the "Requiem," it could at another (and even upon occasions of great temptation to exhibit it) remain silent, whenever inconsistent with the artistic object to be attained.

The fact is that in the same degree as we advance in knowledge of this master we break down the old notions of abstruseness, complexity, asceticism and austerity. As to the latter, Jenner tells us of an experience showing that singleness of purpose was what most protected him from the employment of inappropriate means. Brahms had been most unmerciful in his dissection of one of Jenner's effusions.

Not a bar had escaped condemnation, when, suddenly, he got up, and, fetching a few leaves of faded manuscript, seated himself again at the piano. He sang to Jenner the song called "An Anna," by Schumann (a melody which Schumann used also in his F sharp minor Sonata), and, as he sang, the tears came rolling down his cheeks. Where was the austerity which had almost frightened Jenner only a few moments before? That simple emotion, that steadfast longing for the ideal expression was what prevented the abuse of polyphonic power in the great choral works, and it is the earnestness with which he pursued the end in view to the disregard of personal display which has set the classic stamp upon his work.

The same trait explains why some of Brahms's part-writing is so simple and unpretentious that it scarcely seems to have proceeded from the master to whom vast complications were as nothing. Contrast the "Marienlieder," for example, with the motets, and we shall see the force of this. As he himself said with regard to counterpoint—"It is well to regard the world for a time through such spectacles"; the inference being clear that he looked beyond counterpoint to the ideal to be realised.

The question of either a retention of the original language, or an absolutely faithful reproduction by translation, has been copiously dealt with elsewhere.\* It is, however, here again referred to, as specially important in the case of the choral works; which, if properly treated in this respect, would stand a far better chance of popularity.

It is not, however, to be supposed that, do what we will, the choral works will ever attract the crowd. Brahms made no concession to the populace, and whoever desires to enjoy his works must elevate himself for the purpose. This applies alike to listener and performer; for, as Sir Hubert Parry says:

It is never really worth while for a man who has anything genuine to say in the way of music to try to accommodate himself. Reducing the difficulties generally reduces also the artistic completeness. Nothing is gained; for second-rate performers have not the sense to perform the works of men like Brahms, even when they are simplified.

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\* See "Schicksalslied," Op. 54.

In other words, we may simplify the execution, but we cannot alter the character of the work; and the capacity to appreciate the latter may be depended upon to be associated with sufficient ability for its execution.

A word in conclusion may be desirable upon the variety displayed. The first choral work (the "Ave Maria," Op. 12), published at the age of twenty-eight, was for female voices; and, as usual with this steadfast writer, was the forerunner of others of similar class. The same may be said of other of the early works; for, when once a choice had been made, the return to it seemed inevitable. A reference to the "classification of works" will show the vocal works to present no less than twenty different combinations, including, of course, many choral pieces going beyond the four-part harmony. But the choice was rarely, if ever, capricious. Thus, in the "Gesang der Parzen," the close six-part harmony is distinctly appropriate to the subject of the poem. The eight-parts of the mighty "Triumphlied" can assuredly require no explanation, and the "Fest and Gedenksprüche" having the same patriotic purpose are similarly treated. In almost every case a reason for the selection lies close at hand; and the same may be said of the choice between the monophonic and polyphonic styles. Matters of this kind, however, belong more properly to detail, and are therefore referred to the "Handbook," in the belief that, so far as the general subject is concerned, the reader will now be sufficiently equipped to approach the consideration of any particular work.



(B) THE HANDBOOK

THE VOCAL WORKS

OF

JOHANNES BRAHMS

IN THE ORDER OF THEIR OPUS NUMBER

with Biographical, Analytical, and other explanatory details;

Review of Criticism, special Translations and

copious general Information.

NOTE.—The numerical succession of the Opus List is completed in the companion volumes, containing a similar account of the PIANOFORTE AND ORGAN (Volume II) and of the ORCHESTRAL AND CHAMBER (Volume III) Works respectively.

NOTES ON THE  
ORIGINAL TRANSLATIONS  
WRITTEN EXPRESSLY FOR THIS WORK

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(1).—A list is provided at the end of Contents in order to enable the reader to distinguish between the above and texts associated with the various compositions as published.

(2).—*Throughout this work original translations are distinguished by the addition of (E.) to the word "Translation." In all other cases (except those of the mere titles and first lines in ordinary use) the name of the translator is given in full.*

## INTRODUCTORY NOTE.

**I**N Chapter III ("Brahms as a Song-Composer") the reader was referred to this heading for special information as to the manner in which the songs are individually to be dealt with. Although in these works the measure of interest is naturally open to considerable variation, there remain various matters with regard to which, irrespective of the character of song, the reader may be presupposed to desire information. These are :

1. The key, time, movement, compass, keys of varying editions, constructive features, style of accompaniment, author of words, style of poem (together with the sense of at least a portion of the same in translation) author of the translation, title of the original, together with its rendering in translation, first lines both of original and translations, changes of key, changes of tempo, general character, ordinary features of melody, harmony and rhythm; and so forth.

2. The higher musical questions involved; especially in the case of songs of particular importance or originality, as well as biographical or other circumstances of interest.

These two items differ in the sense that the first is invariable and applies to every song, whereas the second depends upon individual features. All information of the first category is therefore grouped as far as possible into a single paragraph immediately following the title of the song; in order that, by being always in the same situation, the reader may the more readily discover what he requires.

The following remarks of Florence May will serve as a

fuller description of characteristics than was possible in the general chapter.\*

The energy of imagination dwelling within Brahms's songs is often the more striking from its concentration within the short form preferred by the composer in the majority of instances. In it, as time went on, he gave vivid expression to thoughts wistful or bright, playful or sombre, naïve or deeply-pondered; and whilst his lyrics are specially characterised by the clear shaping of the song melody and the distinctness of the harmonic foundations upon which it rests, many of them derive an added distinction from a quiet significance in the accompaniment, which whilst helping the musical representation of a poetic idea never embarrasses the voice. In spite of their apparent simplicity, the accompaniments, are, however, frequently difficult both to read and to perform.

It is to be said generally, of Brahms's songs, that they do not betray the marked influence of either of the two great lyrical composers who preceded him. They have no affinity with those of Schumann, and if many of them share the fresh naturalness of Schubert's inspirations, this is rather to be traced to a partiality for the folk-song, in which both composers found an inexhaustible stimulus to their fancy. On the other hand in Brahms's songs we frequently meet the musician who has penetrated so deeply into the heart of Bach that it has germinated afresh in his imagination and placed him in possession of an idiom capable of serving him in the expression of his complex individuality. Each song bears the distinctive stamp of the composer's genius, though hardly two resemble each other, and it would be difficult to point to one that could be mistaken for the work of another musician.

The above description, as charming in diction as it is correct in fact, yet omits to mention Brahms's gift of discrimination in the choice of words. Although cultivated by assiduous reading in after life his judgment in this respect seems to have been intuitive, and there are few of the lyrics set by him which are not, independently, of interest. Moreover, in his songs, the words and music are wedded in the highest sense, rendering an acquaintance with the text indispensable in forming a correct idea of the musical composition.

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\* "Life of Johannes Brahms." By Florence May. Two volumes. 1905.

## OP. 3. SIX VOCAL PIECES.

(Gesänge.)

*For Solo Voice,\* with Piano Accompaniment. Dedicated  
to Bettina von Arnim.†*

- No. 1. LIEBESTREU ... .. (True Love.)  
No. 2. LIEBE UND FRÜHLING, No. 1 ... .. (Love and Spring.)  
No. 3. LIEBE UND FRÜHLING, No. 2 ... .. (Love and Spring.)  
No. 4. LIED AUS DEM GEDICHT, "IVAN" (From the poem "Ivan.")  
No. 5. IN DER FREMDE ... .. (Among Strangers.)  
No. 6. LIED: LINDES RAUSCHEN ... (Song: Trees that Sway.)

### NO. 1. LIEBESTREU.

*(True Love.)*

**I**N E flat minor; time, common; (quasi  $1\frac{2}{8}$ ) "sehr Langsam"; (changing to "piu mosso," "ancora piu mosso" and "agitato"); compass, E flat to A flat; another edition in C minor; words by Robert Reinick; first line—"O versenk' versenk' dein Leid mein Kind." (Oh sink, oh sink thy grief, my child.)

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\* Indicated in original edition as "for Tenor and Soprano."

† None other than Elizabeth von Arnim, whose devoted attachment to and intimacy with Goethe are so well known. At the time of this dedication she was a lady of some sixty-eight summers.

This song is described in Grove's Dictionary as "a wonder of its kind, a climax of passionate utterance to music that is repeated almost identically, but with ever increasing force and speed for each verse."

The word "almost" in the above bears considerable meaning, touching, as it does, the important question of graduations between the simple song or "Strophenlied" and fully set poem. The fact of such graduation appearing in Brahms's first song is also to be noted; both because the feature is hereafter constant, and as an instance of the almost intuitive adoption of principles which after-experience left untouched.

The text of the song is as follows :

- "O versenk' versenk' dein Leid, mein Kind,  
 In die See,—in die tiefe See!"  
 —Ein Stein wohl bleibt auf des Meeres Grund,  
 Mein Leid kommt stets in die Höh.
- "Und die Lieb' die du im Herzen trägt  
 Brich sie ab!—brich sie ab!—mein Kind!"  
 —Ob die Blum' auch stirbt, wenn man sie bricht,  
 Treue Lieb nicht so geschwind.
- "Und die Treu', und die Treu' s'war nur ein Wort,  
 In den Wind—damit hinaus."  
 —O Mutter, und splittert der Fels auch im Wind,  
 Meine Treue, die hält ihn aus.

*Translation. (E.)*

- "Oh! consign—consign thy woe my child  
 To the deep—to the wily deep!"  
 —A stone it hideth beneath the waves,  
 My woe in vision doth keep.
- "And the love that in thy bosom dwells,  
 Pluck it out—pluck it out; nor sigh!"  
 —Though a flower doth droop if it be plucked,  
 Not so true love doth die.
- "And thy vow—and thy vow, 'twas but a word  
 In the wind; then gone and past!"  
 —Oh! mother the tempest may sever the rocks  
 But my vow will withstand its blast.

It will thus be seen that the poem is an imaginary discourse between two characters and might easily have been set either as a duet expressly, or with the alternative of

being sung by two voices; in the same way as the various numbers of Op. 84, to which the reader may refer.

It may perhaps be permitted to dwell somewhat disproportionately upon this song on account of its peculiar relation to its composer. Its treatment presents to us the principle by which Brahms was ever guided; that of allowing the poem to suggest its own musical form. Thus, although the exhortations contained in the above lines continually increase in force and vehemence in the musical setting, the answers remain placid until the final vow, and the suitability of the poem for musical setting lies greatly in this fact of the third reply partaking of the force to which the general *accelerando* and *crescendo* have led. It has, of course, the effect of producing a climax at the end, an effect generally held to appeal rather to the vulgar, and not one to which Brahms was in any sense addicted; yet, in obedience to the call of the poem, we have it here, with magnificent success.

The "quasi  $\frac{12}{8}$ " alluded to above is produced by the incessant use of triplet quavers in the right-hand part of the accompaniment, whilst the voice and left-hand part remain in normal quavers. This is also a matter to be carefully noted; because it not only produces an *agitato* most appropriate to the sentiment in this case, but it also presents us with another instance of method to which Brahms ever afterwards remained constant; as the reader will frequently find in the pages to follow.

## No. 2. LIEBE UND FRÜHLING. (I.)

(No. 2. *Love and Spring*, No. 1.)

In B; time, common; "moderato"; (changing to "poco piu lento") compass D sharp to G sharp, another edition in G; words by Hoffman v. Fallersleben; first line—"Wie sich Rebenranken schwingen." (Like the vine that upward climbeth).

There are two verses; the "poco piu lento" above mentioned being a short coda-setting of the final two lines. The

music is very simple in conception, but it exhibits just those features of over-scientific demonstration to be expected from first works. Here we have samples of canon between voice and piano, a melody of the first verse afterwards used as bass, the new melody taken as coda with the theme in augmentation, and so forth. But it is all very dainty, and the evident want of effort is worthy of note, in view of the composer's stupendous after-accomplishment in the same direction. The following is the text:

	<i>Translation. (E.)</i>
Wie sich Rebenranken schwingen	As the vineyard ranks are
In der linden Lüfte Hauch	swaying,
Wie sich weisse Winden schlingen	Leaves in summer breezes swing,
Luftig um den Rosenstrauch:	Or, convolvulus, in straying,
Also schmiegen sich und ranken	Round the rose-tree stem doth
Frühlingsselig still und mild	cling:
Meine Tag- und Nachtgedan-	So, my thoughts, in waking—
ken	dreaming,
Um ein trautes liebes Bild.	Ever long to draw more near:
	Closer still to nestle seeming,
	Round the form they hold so
	dear.

### No. 3. LIEBE UND FRÜHLING. (2.)

(No. 3. *Love and Spring*, No. 2.)

In B (changing to B minor); time, common; "Vivace con fuoco"; compass F sharp to G; another edition in G minor; words by Hoffman v. Fallersleben; first line—"Ich muss hinaus, ich muss zu dir." (I must go forth and tell thee now.)

There are four verses, of which the first and last are in B major; the second and third being in B minor and B flat minor respectively, and the return from the latter key being effected by an enharmonic change.

The following is a quotation of the first verse:

	<i>Translation. (E.)</i>
Ich muss hinaus, ich muss zu dir	I must from hence—I must to
Ich muss es selbst dir sagen:	thee,
Du bist mein Frühling, du nur	And e'en thine ear be gaining;
mir,	To say thou'rt all in all to me,
In diesen lichten Tagen.	Ere summer days be waning.



The setting of the first and last verses is the same, except that the tremolo of accompaniment is more rapid in the latter case.

NO. 4. LIED AUS DEM GEDICHT—"IVAN."

(*Song from the poem—"Ivan."*)

In E flat minor; time, common; (slight  $\frac{3}{2}$ ) "vivace con fuoco"; compass E flat to G; another edition in C minor; words by Bodenstedt; first line—"Weit über das Feld, durch die Lüfte hoch." (High over the fields through the air on high).

There are three verses all to the same music, save for codetta attached to the last, involving the use of  $\frac{3}{2}$  time for one bar and leading to an extension of three bars.

The following is the text of the first verse:

*Translation. (E.)*

Weit über das Feld durch die Lüfte hoch	Far over the plain, in the air aloft,
Nach Beute ein mächtiger Geier flog:	A hawk looking out for his prey did waft:
Am Stromesrande im frischer Gras	Whilst down below on the brink of the stream
Eine junge weissflügige Taube sass.	A tiny white dove in the grass was seen.
O verstecke dich, Täubchen, im grünen Wald,	O fly away dovelet and quickly hide
Sonst verschlingt dich der lüsterne Geier bald!	Ere thy form be by pitiless hawk espied.

The first four bars form the characteristic melody of the song, and are converted by the use of triplets into a virtual  $1\frac{2}{8}$ . The accompaniment for this portion is a vigorous setting of the voice part, after which its figure is of alternating chords at quaver distance, *agitato*. From the fifth bar we have a gradual crescendo to within two bars of the close, resulting in a somewhat dramatic effect. The song terminates sadly with plagal cadence.

## No. 5. IN DER FREMDE.

*(Among Strangers.)*

In F sharp minor; time, common; "poco agitato"; compass G sharp to G; another edition in D minor; words by Eichendorff; first line—"Aus der Heimath hinter den Blitzen roth." (From my home behind the lightning red).

Although this song consists apparently of a continuous setting, it really divides into two verses, of which the settings but slightly differ. The following is the opening text:

		<i>Translation. (E.)</i>
Aus der Heimath hinter den Blitzen roth, Da kommen die Wolken her; Aber Vater und Mutter sind lange todt, Es kennt mich dort keiner mehr.		By the lightning lit, do the clouds, on high, Come floating from home mid air— But father and mother in church- yard lie, And nobody knows me there.

The piece is sad in character throughout, but a special dreariness pervades its conclusion in consequence of the key being really B minor, and its dominant being utilised for an ostensible return to F sharp; which, at the cadence, is, on that account, necessarily major.

The figure of accompaniment is a simple two-note dispersion, following the voice. The bass of the opening symphony is taken up to commence the song.

## No. 6. LINDES RAUSCHEN.

*(Trees that Sway.)*

In A (changing to F); time, 3/4; "allegretto" (changing to "poco animato") C sharp\* and F sharp; another edition in F; words by Eichendorff; first line—"Lindes Rauschen

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\* Or E, in respect of an alternative provided at the cadence.

in den Wipfeln." (Trees that sway upon the mountains.)

The music of this song falls naturally into three sections; the return being a shortened and exultant version of the first setting; and the middle portion a slight intermezzo in contrast, opening in F and concluding on E dominant in preparation for the final verse. The text opens as under :

	<i>Translation. (E.)</i>
Lindes Rauschen in den Wipfeln	Murm'ring branch of lime-tree
Vöglein die ihr fern abfliegt	bending,
Bronnen von den stillen Gipfeln	Birdling that in air doth roam;
Sagt wo meine Heimath liegt?	Rill from mountain-top descend-
	ing,
	Prithee say—where is my home?

The figure of accompaniment consists of reiteration in semiquaver notion of a dispersed two-note section of the harmony; the bass frequently moving in thirds with the voice.

It will thus be seen that even in his first set of songs Brahms displays in a marked degree the preferences and characteristics by which he was afterwards distinguished. The following, taken at random from opinions passed upon his songs generally, will show the reader how completely this is the case.

It was rare for Brahms to set to music narrative poems dealing with exciting events.

The musical portrayal of a landscape appealed to him more strongly than narration or dramatic action; of a landscape, that is, which influences the mood of the individual.

Not Schumann himself has the secret of giving expression to the most intimate emotions of woman's love with so certain a hand.\*

Needless to say, a hundred opinions might easily be gathered, all tending to prove the same consistency.

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\* Abridged from Fuller-Maitland.

## OP. 6. SIX VOCAL PIECES.

(Gesänge.)

*For Solo Voice,\* with Piano Accompaniment. Dedicated to  
Louise and Minna Japha.*

- |        |                              |     |     |     |     |                             |
|--------|------------------------------|-----|-----|-----|-----|-----------------------------|
| No. 1. | SPANISCHES LIED              | ... | ... | ... | ... | (Spanish song.)             |
| No. 2. | DER FRÜHLING                 | ... | ... | ... | ... | (Spring.)                   |
| No. 3. | NACHWIRKUNG                  | ... | ... | ... | ... | (Forsaken.)                 |
| No. 4. | JUCH HE!                     | ... | ... | ... | ... | (How fair is the earth.)    |
| No. 5. | WIE DIE WOLKE NACH DER SONNE | ... | ... | ... | ... | (Longings.)                 |
| No. 6. | NACHTIGALLEN SCHWINGEN       | ... | ... | ... | ... | (Nightingales are winging.) |

### NO. 1. SPANISCHES LIED.

(Spanish Song.)

**I**N A minor (changing to E); time,  $\frac{3}{4}$ ; "allegretto"; compass, E to F sharp; words from the Spanish by Paul Heyse; first line—"In dem Schatten meiner Locken." (Pillowed on my wind-tossed tresses.)

This song introduces us to a feature of Brahms's music of which many instances will hereafter occur; that, namely, of artistic suggestion in lieu of the more crude method of absolute imitation. The accompaniment here, for example, has a reference to the source from which the words are de-

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\* Indicated in original edition as "for Tenor or Soprano."

rived, but its guitar-like character is not sufficiently pronounced to be more than a reminder. In the same way the rhythm, without being of an accentuated bolero type, partakes sufficiently of that character to assist the same idea. Such unobtrusive references form what is called by high authority the "perfect balance of the elements of art" in these songs, and the mention of such features generally goes far in indicating the nature of the composition.

There are five verses; the first being as follows:

	<i>Translation. (E.)</i>
In dem Schatten meiner Locken	In the shadow of my tresses
Schließ mir mein Geliebter ein—	Sleeps my love, mid soft caresses—
Weck' ich ihn nun auf?	Shall I bid him wake?
Ach! nein.	Ah! No.

The first and last verses are set to the same music, occupying twelve bars in each case. The second and fourth verses are in E, their setting being slightly shorter and characterised by a greater boldness. The middle verse, without repeating the music of the first absolutely, so far resembles it that practically the song consists of alternate repetitions of the settings in A minor and E.

## No. 2. DER FRÜHLING.

*(Spring.)*

In E; time,  $\frac{6}{8}$ ; "con moto"; compass, F sharp to F; words by J. B. Rousseau; first line—"Es lockt und säuselt um den Baum." (A voice was whisp'ring to the trees.)

The over-praise bestowed upon this song is not encouraging to the real Brahms student, as the traits of beauty here presented by graceful progressions and passages in obvious sequence are of too familiar a kind to be truly representative of their composer. They prove, however, that he could occasionally condescend to take those by the hand whose perceptions go no further, and it is therefore not surprising to find it allied with a very moderate degree of difficulty.

There are three verses, all to the same music; and symphonies of eight and twelve bars, for opening and conclusion respectively.

The following is a quotation from the text :

	<i>Translation. (E.)</i>
Es zieht ein Wehen sanft und lau	We feel soft breezes drawing nigh
Geschaukelt in dem Wolkenbau	And, by the wafting in the sky,
Wie Himmelsduft hernieder.	Their heav'nly waves discerning,
Da werden alle Blumen wach	By budding of the pretty flowers,
Da tönt der Vögel schmelzend Ach	By 'twit of birds within the
Da kehrt der Frühling wieder.	bowers,
	We know that Spring's return-
	ing.

The accompaniment is in arpeggio quavers for the right hand, evidently arranged to prompt the voice. It also presents some fragments of counter-melody besides completing sequences and otherwise possessing a separate cantabile.

### No. 3. NACHWIRKUNG.

*(Forsaken.)*

In A flat; time,  $\frac{3}{4}$ ; "poco agitato"; compass, E flat to F; words by Alfred Meissner; first line—"Sie ist gegangen, die Wonnen versanken." (Alas! she has gone—and with her all pleasure.)

The melody of this song is of simple, pleasing kind, which, save for a prolongation of cadence giving grace to the ending, calls for no special remark. There are three verses, all set to the same music.

The following is a quotation of the final verse :

	<i>Translation. (E.)</i>
So hängen noch lang nach dem	Thus love to delay, at the close of
Scheiden des Tages	the day,
In säuselnder Nachtluft beim	In murmuring eve, with its whis-
säuselnder Winde	pering breeze,
Die Bienlein, wie trunken und	The bees, who their pleasure in-
wonneversunken	dulge without measure
An zitternden Blüten der	On tenderest blossoms of odorous
duftigen Linde.	trees.

The accompaniment is rather varied; in some places consisting of a mere harmonization, but in others having reiterated right hand chords against a 'cello-like melody in the bass. The right hand chords are also frequently distributed in the form of a descending arpeggio figure in which the voice-note is accentuated.

## No. 4. JUCH HE!

(*How fair is the earth.*)

In E flat; time,  $\frac{6}{8}$ ; "con moto"; compass, D to A flat; words by R. Reinick; first line—"Wie ist doch die Erde so schön—so schön?" (How fair is the Earth, oh how wond'rous fair!)

The following is the opening text:

Wie ist doch die Erde so schön— so schön?— Dass wissen die Vögelein, Sie heben ihr leicht Gefieder Und singen so fröhliche Lieder In den blauen Himmel hinein.	<i>Translation. (E.)</i> Why is the earth so fair—so fair?— Ask the bird where its beauty lies; As, in very joy a singing, And its lightsome way a wing- ing, From hence to heav'n it flies.
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There are three verses, all practically to the same music, although the third setting presents some slight differences by way of conclusion. The general character being gay and huntsman-like, the accompaniment largely consists of typical horn-passages.

## No. 5. WIE DIE WOLKE NACH DER SONNE.

(*Longings.*)

In B (changing to B minor); time, common; "poco andante"; compass, E to G; words by Hoffman v. Fallersleben, first line as above—(As the cloud, all restless, fleeting.)

The unambitious character of the present set is again exhibited in the fact that the melody in this instance is simply pleasing, and, but for some refinements of rhythm inseparable from Brahms even in his plainest utterances, would fall into a merely conventional category.

The poem is in itself charming; being comprised of various pleasing similitudes, such as:

Wie die Wolke nach der Sonne  
Voll verlangen irrt und bangt  
Und durchgluht von Himmels-  
wonne  
Sterbend ihr am Busen hangt

\* \* \* \* \*  
So auch muss ich schmachten,  
bängen,  
Spähn und trachten, dich zu sehn,  
Will an deinen Blicken hangen  
Und an ihrem Glanz vergehen.

*Translation. (E.)*

Like you cloud, as toward the sun  
It wanders on and seems to say  
That happiness alone is won  
By dying in its kindly ray—

\* \* \* \* \*

So must e'er be my endeavour  
But to reach my heart's desire;  
E'en though Life I thus should  
sever  
And in thy warm glance expire.

The form of the song may to some extent be gathered from the above. Its accompaniment for the first two verses consists principally of chords alternately for the two hands. The third verse is in B minor, and its vocal setting is not only different, but the movement of its accompaniment quickens into triplet-quavers. This change in character is sustained during the last verse (commencing with the line "So auch muss" quoted above) notwithstanding that the latter is identical in melody with the first setting.

## No. 6. NACHTIGALLEN SCHWINGEN.

*(Nightingales are winging.)*

In A flat (changing to E); time, common; compass, F to G; words by Hoffman von Fallersleben; first line—"Nachtigallen schwingen lustig ihr Gefieder." (Nightingales are winging forth on breezes vernal.)

After a suggestive opening and a verse-setting descriptive of the nightingale's song occurs the portion in E, really an intermezzo, of which the text runs:



Und meine Sehnsucht wird zur Nachtigall  
 Und fliegt in die blühende Welt hinein  
 Und fragt bei den Blumen überall  
 Wo mag doch mein Blümchen sein?

which is followed by what is practically a return, to the words :

Unter ihnen steh ich  
 Traurig, sinnend still,  
 Eine Blume seh' ich  
 Die nicht blühen will.

The foregoing extracts appear as under in translation (E.) :

Intermezzo in E :

My longing takes form of a songster sweet  
 And flies to the land where the blossoms be,  
 And asks of the flowers he chances to meet  
 Where is the one that blooms for me?

Return :

I cast an eye along them  
 And perceive my doom  
 For soon I see among them  
 A flower which will not bloom.

The time in this song is subjected to great variation, the opening and concluding sections having an accompaniment virtually in  $\frac{1}{8}$ , save at its final cadence, where the common time remains undisturbed. Moreover, during the intermezzo, the time-changes are of a nature almost to baffle verbal description; but they largely consist of transient applications of  $\frac{6}{4}$ ; which, with unaccented quavers falling to the right hand, produce a form of mild agitato much favoured by the composer.

Schumann gave a copy of these songs to the Misses Japha without waiting for Brahms's dedication copy to arrive; and upon it he wrote—"Den Fräulein Japha, zum Andenken an das Weihnachtsfest, 1853, als Vorbote des eigentlichen Gebers," or, "as a souvenir of Christmas and in anticipation of the real donor."

## OP. 7. SIX VOCAL PIECES.

(Gesänge.)

*For Solo Voice with Piano Accompaniment. Dedicated to  
Albert Dietrich.*

No. 1.	TREUE LIEBE	...	...	...	...	( <i>True Love.</i> )
No. 2.	PAROLE	...	...	...	...	( <i>The Huntsman.</i> )
No. 3.	ANKLÄNGE	...	...	...	...	... ( <i>Fragment.</i> )
No. 4.	VOLKSLIED	...	...	...	...	( <i>National Song.</i> )
No. 5.	DIE TRAUERENDE	...	...	...	...	( <i>The Mourner.</i> )
No. 6.	HEIMKEHR	...	...	...	...	( <i>Return Home.</i> )

### NO. 1. TREUE LIEBE.

(*True Love.*)

**I**N F sharp minor; time,  $\frac{6}{8}$ ; "andante"; compass, D sharp to E; another edition in E minor; words by Ferrand; first line—"Ein Mägdlein sass am Meeresstrand." (A maiden sat by the lone sea-side).

The song contains three verses which are cast in the very usual form of two to the same setting with final verse of greater elaboration and extension. Its melody is of the kind which possesses no attraction apart from accompaniment, but takes a full *revanche* for any reproach so implied by the grace with which it lends itself to the transient modulations. The rhythm of the whole piece is in two-bar phrases;

the only departures from which take the form of prolongations, without essential change. This applies principally to the cadences; though, in the third setting, the prolongations mentioned occur more frequently.

The first verse is as under :

	<i>Translation. (E.)</i>
Ein Mägdlein sass am Meeres-	A maid sat on the still sea-shore
strand	And scann'd the horizon so
Und blickte voll Sehnsucht in's	sadly—
Weite;—	She murmur'd—"Where art
"Wo bleibst du mein Liebster	thou? Oh, why tarry more?
wo weilst du so lang'?"	No rest I know, for my heart is
Nicht ruhen lässt mich des	sore;
Herzens Drang	E'en now I would see thee so
Ach, kämst du, mein Liebster,	gladly!"
doch heute!"	

The accompaniment is composed of diversified arpeggios which are somewhat elaborate; and especially in the concluding verse.

## No. 2. PAROLE.

*(The Huntsman.)*

In E minor; time,  $\frac{6}{8}$ ; "andante con moto"; compass, C to G sharp; another edition in C minor; words by Eichendorff; first line—"Sie stand wohl am Fensterbogen." (Full lonesome and heavy-hearted.)

There are five verses, the first two of which are to the same music—an eight-bar setting. The third and fourth verses have musical contents of an altogether different and more agitated character, being descriptive of anxious expectation of the lover's return. The last verse occupies artistically the position of a return, as it opens in accordance with the first setting; but the treatment is free, and the conclusion an exultant codetta.

The first verse is as follows :

	<i>Translation. (E.)</i>
Sie stand wohl am Fensterbogen	She gazed at the heavens above
Und flocht sich traurig das Haar,	her
Der Jäger war fortgezogen,	As, sadly braiding her hair,
Der Jäger ihr Liebster war.	She sighed for her huntsman lover
	That he was no longer there.

The opening five-bar symphony is peculiar, as it opens apparently in C, gradually forming a chord of the augmented sixth upon that note, and so passing into  $\frac{6}{4}$  of the indicated key.

The accompaniment during the first two and last two verses is composed of a descending half-bar semiquaver figure; which is changed to dispersed octaves for the middle setting.

### No. 3. ANKLÄNGE.

*(Fragment.)*

In A minor (finishing major); time,  $\frac{3}{4}$ ; "andante molto"; compass, E to G; another edition in F sharp minor; words by Eichendorff; first line—"Hoch über stillen Höhen." (On yonder hill appearing).

The text comprises two verses, of which the first is as follows:

	<i>Translation. (E.)</i>
Hoch über stillen Höhen	High on the hill side gleaming
Stand in dem Wald ein Haus;	There stood a lonely cot;
So einsam war's zu sehen	Too lonely was it seeming
Dort über'm Wald hinaus.	As if by all forgot.
Ein Mädchen sass darinnen	But there a maiden winning
Bei stiller Abendzeit,	Sat all the live-long day;
Thät seid'ne Fäden spinnen	The garment she was spinning
Zu ihrem Hochzeitskleid.	Was for her wedding day.

The rhythmic peculiarity of this song is that, while set in continuous four-bar phrases, the voice occupies three bars only of each alternate phrase, the remainder being supplied by the accompaniment. This continues throughout the

setting, with the exception of the cadence, at which a prolongation occurs. The whole is of placid character, and the over-love of syncopation of which Brahms is sometimes accused may be admitted to be somewhat present in this accompaniment. The bass of the latter is mostly in thirds, moving with the voice.

## No. 4. VOLKSLIED.

*(National Song.)*

In E minor; time,  $\frac{3}{4}$ ; "con moto"; compass, E to G; another edition in C sharp minor; first line—"Die Schwälble ziehet fort." (The swallow flies away)—words traditional.

This song possesses a special interest on account of being in dialect; though whether it is possible to convey an accurate appreciation of that interest to the ordinary English reader may be questioned. Were he to imagine the piece as translated, say, into Somersetshire dialect, a kindred idea might be awakened in his mind; though, even then, there would still be lacking the peasant-like simplicity expressed by the original. No translation can reproduce this rustic feature, which must therefore be left to his imagination.

The original text is as follows:

Die Schwälble ziehet fort  
Weit an en andre Ort  
Und i sitz do in Traurigkeit  
Es isch a böse schwere Zeit.

Könnt i no fort durch d'Welt  
Weil mir's hie gar net g'fällt  
O Schwäble komm i bitt  
Zeig mir de Weg und nimm mi  
mit.

*Translation. (E.)*

The swallow's fled and gone  
And left me all alone;  
So sad my heart no joys I heed  
The day hangs drearily indeed.\*

Forth, then, the world to see,  
Since no one cares for me;  
O swallow come, I pray,  
For pity, take me hence away.

\* A more familiar approach to the original of these two lines would be:

An' i sits ther' to fret and pine,  
'Ts an awfu' wicked tryin' time.

The music is, as might be supposed, extremely simple in both melody and accompaniment, but the symphonies, being of unusual length for so plain a ditty, have probably a meaning connected with the singer's discontent. Thus, three bars separate the couplets of each stanza, whilst nine bars divide the verses.

Extracts from these dialect-songs seem to have formed household words for Brahms in his familiar intercourse. Thus when, in 1877, Elisabeth v. Herzogenberg was disappointed at the composer's failure to visit them as she expected, it came natural to her, in writing to him, to express her regret in the lines :

"An' i sits ther' to fret an' pine,  
'Ts an awfu' wicked tryin' time."

an allusion to the song which may possibly help the reader to realise its playful effect upon the German mind.

The setting contains two-bar phrases "pp" in echo of the words :

"ziehet fort" (first verse)  
and "fort durch d'Welt" (second verse);

otherwise the text proceeds straightforwardly throughout.

## No. 5. DIE TRAUERNDE.

(*The Mourner.*)

In A minor; time,  $\frac{3}{4}$ ; "lento"; compass, E to E; another edition in G minor; words traditional; first line—"Mei Mutter mag mi net." (My mother loves me not.)

This is another folk-song in dialect, to which, therefore, the observations made of No. 4 also apply. The text comprises three verses, which are here given :

Mei Mutter mag mi net  
Und kei Schatz han i net  
Ei warum sterb i net  
Was thu i do?

*Translation. (E.)*  
No mother's love; and I  
For lover long may sigh  
Ah! why do I not die?  
I might as well.

Gestern isch Kirchweih g'wä  
 Mi hot mer g'wis net g'seh  
 Denn mir isch's gar so weh  
 I tanz ja net.

Lasst die drei Rose stehn  
 Die an dem Kreuzele blühh:  
 Hent ihr das Mädle kennt  
 Die drunter liegt?

I went to yester fair  
 But no one seemed to care,  
 No dance for me was there  
 'Tis sad to tell.

And soon three roses red  
 Will deck a graveyard bed  
 Thou'lt hear of maiden dead  
 The fun'ral knell.

But in addition to these features of interest the present number affords a conspicuous example of how truly the feeling of the advanced musician is in accord with Nature, and of how the artificiality of which Brahms is often accused really rests with those who make the reproach. Thus, an examination will show that this song contains but six bars\* the rapid changes from major to minor in which would certainly not attract the ordinary listener however natural may be the expression they present. How they affected Herzogenberg may, however, be gathered from the following extract contained in a letter to Brahms, August 1, 1876:

You will receive with this, as I believe, the first published Variations upon a Brahms-theme; so you may take the work as the nucleus of a "curio" collection. It is pleasant to be the first in anything, even apart from the noble theme, in which there was much more variation-material than I have utilised.†

## No. 6. HEIMKEHR.

*(Return Home.)*

In B minor (finishing major); time, common; "allegro agitato"; compass, E to G sharp; another edition in G

\* The first and second settings are each of eight bars, formed of the first four bars repeated; and, as the same four bars conclude the third setting, all that remains to account for is the first four bars of the latter. This consists of a two-bar phrase repeated; thus making six bars in all.

† The work in question is Herzogenberg's Variations for piano duet, Op. 23, on "Mei Mutter mag mi net," published by Rieter-Biedermann.

minor; words by Uhland; first line—"O brich nicht, Steg, du zitterst sehr." (Oh break not, bridge, beneath my tread.)

Considering the character of this song the length of the setting appears greatly restricted, extending to only twenty-one bars in all. The entire text, however, forms but one stanza, which is here given :

		<i>Translation. (E.)</i>
O brich nicht, steg, du zitterst sehr		Bridge, break thou not, thou tremblest sore,
O stürz nicht, Fels, du dräuest schwer ;		Rock, fall thou not, nor threaten more :
Welt geh' nicht unter, Himmel, fällt nicht ein		World quake thou not, May the sky above
Bis ich mag bei der Liebsten sein.		Hold firm till I be with my love.

The piece is of passionate declamation, but conveys an impression of insufficient development for the nature of its contents. Its accompaniment is in reiterated chords for the right hand, with a highly distinctive bass counter-melody.



## OP. 12. AVE MARIA.

*For S.S.A.A. with Orchestra (or Organ). Piano Solo  
arrangement by the Composer.*

**I**N F; time,  $\frac{6}{8}$ ; "Andante"; score: two flutes, two oboes,  
two clarinets, two bassoons, two horns and strings.

The whole setting comprises one hundred and one bars. Two sections of twenty-one bars each are given to the words

"Ave Maria, gratia plena, Dominus tecum"

after which seventeen are appropriated to

"Benedicta tu in mulieribus et benedictus fructus ventris tui Jesu."

followed by thirty-nine to

"Sancta Maria, ora pro nobis."

The above does not constitute the full text of the liturgical "Ave Maria," but it is nevertheless all that Brahms has here set to music.

Merely to say that the counterpoint is plain scarcely conveys an idea of the simplicity of the composition; for, not only does the "note against note" order prevail, but a very frequent use is made of passages in consecutive thirds for voices employed alternately in pairs. There is certainly some modulation at the portion commencing with:

"Benedicta tu";

but it is unattended by scientific demonstration of any kind; besides which a large use is made of reposeful and often stationary basses, the piece being therefore one of comparatively elementary character.

The melody, without revealing any feature of peculiar charm, is genial and, at the same time, of somewhat pastoral character.

A climax is reached at the exclamation :

“*Sancta Maria*”

for the voices in unison, accompanied by an inkling of the opening theme, the latter entering frankly during the next eight bars; the voices meanwhile continuing in unison and remaining “*forte*.” This lasts for another ten bars; during which the vocal phrase is, more or less, interrupted; a feature which we shall generally find associated with increased assertiveness of accompaniment. During the next thirteen bars a gradual “*diminuendo*” leads us back to the spirit of the opening, in which the piece calmly concludes.

Liturgical purposes can scarcely have been in view in the composition of this piece, or the words :

“*peccatoribus, nunc et in hora mortis nostræ,*”

which should occur after “*ora pro nobis,*” would not have been omitted. The intention of the omission is not, indeed, clear under any supposition; for it is difficult to see what could possibly be gained by it. We know, however, that Brahms was staying, in the summer of 1861, at Hamm, near Hamburg; and that next door to the house of Frau Rösing, where he lived, there resided the young ladies of a concert quartet-party. He seems to have made their acquaintance on the occasion of playing the organ at a wedding, where they probably also sang; and, as it is on record that they practised this piece at his request, he may have had them in view during its composition. If that were so, the abridgment of text would no doubt appear to him as immaterial for the moment; though serious now, as depriving the piece of its utility for convent or other liturgical use. It would also appear as to some extent a departure from the thoroughness which the composer has taught us to expect from

him; so that altogether, this composition can scarcely be considered as representative. Effective, no doubt, and possessing all that can be required in a piece of its character, it nevertheless lacks the stamp of his individuality to an extent which, in the absence of his name, would deprive us of the power, so easily exercised in other cases, of identifying it as his composition.

## OP. 13. BEGRÄBNISSGESANG.

(Funeral Hymn.)

*For S.A.T.B. and Wind Instruments. Arrangement for  
Piano Solo by the Composer.*

**I**N C minor; time, common; "Tempo di marcia funebre"; score: two oboes, two clarinets, two bassoons, two horns, three trombones, tuba and drums; words by Michael Weisse\*; first line—"Nun lasst uns den Leib begraben."

There are no changes of movement, but the vocal work is contrasted by "tutti" and "semi-chorus." The piece opens with a canto of the nature of a solemn chorale in which the bass, apparently as "Vorsänger," first intones a line, which is afterwards repeated by the other voices. Allowing for differences in the degree of elaboration and mode of distribution, this material both opens and closes the work, whilst its middle portion is also a logical evolution from the same.

The work presents no difficulties of execution, and the instrumentation, though effective, is simple. The finest effect of the piece is at setting of the words:

"Wenn Gottes Posaun' wird angehen."  
(When God's trumpet shall resound.)

and the general character somewhat archaic, though with

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\* Editor of the earliest German Church Hymn Book.

that peculiar admixture of the modern by which Brahms is distinguished. It was produced in the spring of 1861 under the composer's direction, and made a highly favourable impression; the press criticism of the time being that:

The composer had realised the solemn spirit of mourning and had produced an effect strikingly appropriate for funeral ceremony.

Erb\* describes it as "a true forerunner of the German Requiem and Florence May very rightly deplores the fact of its not being better known. She adds that:

Like all Brahms's sacred compositions of the time it gives evidence of the strong impression he had derived from his exhaustive study of the mediæval church composers; and the music, austere in its simplicity is characterised by uncompromising fidelity to the almost grimly severe spirit of the words.

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\* "Master-Musician" Series. The Brahms volume.

## OP. 14. EIGHT SONGS AND ROMANCES.

(Lieder und Romanzen.)

*For Solo Voice with Piano Accompaniment.*

- |        |                        |     |     |     |  |
|--------|------------------------|-----|-----|-----|--|
| No. 1. | VOR DEM FENSTER        | ... | ... | ... | ( <i>By the Window.</i> )                |
| No. 2. | VOM VERWUNDETEN KNABEN | ... | ... | ... | ( <i>The Wounded Lover.</i> )            |
| No. 3. | MURRAY'S ERMORDUNG     | ... | ... | ... | ( <i>The Bonny Earl of Murray.</i> )     |
| No. 4. | EIN SONETT             | ... | ... | ... | ( <i>A Sonnet, Thirteenth Century.</i> ) |
| No. 5. | TRENNUNG               | ... | ... | ... | ( <i>Parting.</i> )                      |
| No. 6. | GANG ZUR LIEBSTEN      | ... | ... | ... | ( <i>The Road to my Love.</i> )          |
| No. 7. | STÄNDCHEN              | ... | ... | ... | ( <i>Serenade.</i> )                     |
| No. 8. | SEHNSUCHT              | ... | ... | ... | ( <i>Longing.</i> )                      |

### NO. 1. VOR DEM FENSTER.

*(By the Window.)*

**I**N G minor (and major); time,  $\frac{3}{8}$ ; "andante"; compass, D to G; words, traditional; first line—"Soll sich der Mond nicht heller scheinen." (The moon may shine with doubled splendour.)

This is but a simple ditty, its melody frequently exemplifying the beauty of the feminine phrase ending, and its accompaniment generally either following the voice or supplementing it during occasional rests. An idea of the text may be gathered from the following:

Als er wohl auf die Gasse trat  
 Da fing er an ein Lied und sang,  
 Er sang aus schöner aus heller  
 Stimme,  
 Dass sein fein's Lieb zum Bett  
 aussprang.

Steh still! steh still, mein feines  
 Lieb  
 Steh still! steh still und rühr dich  
 nicht,  
 Sonst weckst du Vater—sonst  
 weckst du Mutter  
 Das ist uns Beiden nicht wohl  
 gethan.

*Translation. (E.)*  
 And as he went, the street along,  
 His voice he raised in cheerful  
 song;  
 So clear and bright its tones out-  
 rang  
 That soon she to her window  
 sprang.

Be still! be still, my dearest Love,  
 Be still; be still, nor rashly move;  
 Or wakest thou father—or wakest  
 thou mother,  
 And that will suit neither *one*  
 nor *other*.

The general effect of the accompaniment may be imagined from its consisting of constant quaver-motion against a bass of alternate crotchet and quaver; whilst a freedom in keeping with the wayward character of the poem is imparted to the rhythm by various interruptions and prolongations of the phrase.

## No. 2. VOM VERWUNDETEN KNABEN.

*(The Wounded Lover.)*

In A minor; time,  $\frac{2}{4}$ ; "andantino"; compass, E to F; words, traditional; first line—"Es wollt' ein Mädchen früh aufsteh'n." (A maiden rose at the break of day.)

This song is of charming simplicity, the words presenting a story of the maiden who rose betimes to go a-roaming and of what she found; some idea of which may be gathered from the following quotation.

Es wollt ein Mädchen früh auf-  
 steh'n  
 Und in den grünen Wald spazi-  
 eren geh'n.  
 Und als sie nun in den grünen  
 Wald kam  
 Da fand sie einen verwund'ten  
 Knab'n.  
 Der Knab, der war von Blut so  
 roth,  
 Und als sie sich verwandt, war  
 er schon todt.

*Translation. (E.)*  
 On early walk a maid was bent  
 And to the greenwood wand'ring  
 on she went.  
 As to the thicket she did repair  
 A wounded youth she soon dis-  
 covered there;  
 His features so with blood o'er-  
 cast,  
 That, as she plied her help, he  
 breathed his last.

There are seven verses, each consisting of two five-bar phrases. Verses one, two, three and seven are to same music. No. 4 is in relative major; No. 5, in relative major of sub-dominant; and No. 6, in sub-dominant, modulating back to original key for the purpose of concluding with the first setting.

The story is told musically in such few notes that we wonder at the simplicity which Brahms could assume upon occasion; and, except for a passing-note here and there, not even a quaver occurs.

### No. 3. MURRAY'S ERMORDUNG.

*(The Bonny Earl of Murray.)*

In E minor; time,  $\frac{2}{4}$ ; "con moto"; compass, D to G; words (Scotch) from Herder's "Stimmen der Völker";\* first line—"O Hochland und o Südland!" (Ye Highlands and ye Lowlands.)

This song is of a type of which there are many examples, and in which but a slight departure from the "Strophened" occurs. Herein, verses one, two and six are all to the same music; verse four being a different setting, and, verse five modulating back to the original key for the purpose of return. There are therefore six verses in all, of which one is here quoted:

Ein schöner Ritter war er  
In Tanz und Saitenspiel,  
Ach dass der edle Murray  
Der Königin gefiel.

*Translation. (E.)*  
So skilled in dance and play,  
A knight, was rarely seen;  
Alas! that noble Murray  
Was e'er favoured by the Queen.

The song is of march-like rhythm; and there are some archaic features in the harmonies of the middle settings.

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\* "Voices of the Nations." Herder was a poet after Brahms's own heart in respect of devotion to the Volkslied.



## No. 4. EIN SONETT.

*(A Sonnet, Thirteenth Century.)*

In A flat; time,  $\frac{3}{4}$ ; "langsam, sehr innig" (changing to "poco piu animato"); compass, E flat to A flat; words, thirteenth century traditional; title, "A Sonnet"; first line—"Ach könnt' ich, könnte vergessen sie." (Ah, could I, could I her charms forget.)

This is a simple and unpretentious song and the refinements presented by the harmonic progressions interest the musician without intruding upon this character.

The words, as can easily be imagined from their period of origin, are quaint in the German, and correspondingly difficult to render. A sample of the style is here given:

	<i>Translation. (E.)</i>
Und denn, wie kann ich verges-	And then, how can I forget? For
sen sie	she
Ihr schönes liebes, liebliches	Is so enticing I can but love her.
Wesen,	That look and those rosy lips—
Den Blick, die freundliche Lippe	Ah me!
die?	I'd rather never recover.
Viel lieber nimmer genesen.	

There are three verses, each concluding with a fervent form of the feminine ending. The normal verse consists of four phrases; viz., three of four, and one of three, bars. But there are separations and prolongations produced by the accompaniment, in addition to which there is a short coda for conclusion.

## No. 5. TRENNUNG.

*(Parting.)*

In F; time,  $\frac{6}{8}$ ; "sehr schnell" (molto allegro); compass, F sharp to G; words traditional; first line—"Wach' auf, wach' auf, du junger Gesell." (Awake, awake, my lover dear.)

In this song, the sentiment not apparently calling for

change in the mode of expression, the amount of contrast seems to have been regulated simply by the length of the piece. Thus, of five verses, the first three and the fifth are to the same music, the nature of which may be partly gathered from the fact that the setting is of only eight-bar length. The fourth verse, while not set to identical music, is conceived in quite a similar spirit and acquires a new tint by means of some modulation evidently designed to cause a pleasant return to the first setting.

The following is an extract from the text :

	<i>Translation. (E.)</i>
Wach auf, wach auf, du junger Gesell	Wake up, wake up, you idle boy, The hours ring out from the steeple
Du hast so lang geschlafen	While, outside, the birds are sing- ing for joy,
Da draussen singen die Vögel hell,	And the streets are alive with people.
Der Fuhrmann lärmt auf der Strassen.	

The figure of accompaniment is that of chords alternating between the hands at semiquaver distance. It is therefore of conventional character, but highly conducive to the quasi-agitato required by the text.

## No. 6. GANG ZUR LIEBSTEN.

*(The Road to my Love.)*

In E minor; time,  $\text{♩}$ ; "andante con espressione"; compass, G to G; words, traditional; first line—"Des Abends Kann ich nicht schlafen geh'n." (At night I cannot go to sleep.)

There are four verses, all of them being set to the same music, which consists of five two-bar phrases—or six inclusive of the concluding phrase for piano which is essential to the musical sentence. A novel form of feminine ending is here induced which can only be properly appreciated by reference to the setting, but of which the leading trait is that a weakened rhythmical effect is given to the last note of the voice, notwithstanding its falling upon the

strong beat. The short line producing this consists only of two words:

“Ganz heimelig”

and these attach very quaintly to the verses in succession.

The following is an extract from the text :

	<i>Translation. (E.)</i>
Wenn alle Sterne Schreiber gut	If ev'ry star knew how to write
Und alle Wolken Papier dazu	Though ev'ry cloud had a
So sollten sie schreiben die Lieben	paper face
mein	And they penn'd my love in
Sie brächten die Lieb in den	strokes of light,
Brief nicht ein	It wouldn't come in for want of
Ganz heimelig.	space,
	Serenely.

## No. 7. STÄNDCHEN.

(*Serenade.*)

In F; time,  $\frac{3}{4}$ ; “allegretto”; compass, F to G; words, traditional; first line—“Gut' Nacht, gut' Nacht, mein liebster Schatz.” (Good-night, good-night, my dearest dear!)

There are three verses, each consisting of eight four-bar phrases and four-bar coda; but everything concerning this song is so simple that the only musical interest is in the harmonic progressions. The first sixteen bars take us to A minor, after which the modulation is freer; whilst the delay of coda-entry by one bar causing its concluding note to fall upon the commencement of the phrase of the final symphony is adroit, as is also the quick return to key.

A bar-rhythm of two quavers and two crotchets runs continuously through the song, and is rendered by chords for the hands simultaneously.

The following gives the character of the words :

	<i>Translation. (E.)</i>
Der Mond scheint in das Fenster	The moon may send its rays to
dir	peep
Guckt in dein Kämmerlein;	Into thy tiny home;
Der Mond schaut dich im Scum-	The moon may look at thee in
mer da	sleep—
Doch ich muss zieh'n allein.	But I must onward roam.

## No. 8. SEHNSUCHT.

*(Longing.)*

In E minor; time,  $\frac{3}{4}$  (slight common time); "andante"; compass, E to G; words, traditional; first line—"Mein Schatz ist nicht da." (My love he is gone.)

Although the music of this song is one continuous setting, it falls naturally into three divisions; and its simplicity and unchangeable character (the latter represented by an unbroken series of two-bar phrases) combine to confirm this. The "slight common time" above referred to consists of an occasional single bar, and may be taken as Brahms's way of asking the singer to give the pause of exactly one beat before the final line.

This piece is referred to by some authorities as in Dorian mode. It certainly presents some features of the mode, but it is not sufficiently exact to be considered a pure modal specimen. Moreover, the composer himself has not made the statement and there are some incidents of his treatment which could scarcely have occurred had he so intended it, amongst which may be mentioned that of his having made the dominant major instead of minor.\*

The following indicates the style of poem :

Mein Schatz ist nicht da,  
Ist weit über'm See,  
Und so oft ich dran denk  
Thut mir's Herze so weh.

*Translation. (E.)*

My treasure's not there,  
Over sea she has gone,  
And the parting to bear  
Makes my heart feel so lone.

The approximation to the genuine Volkslied in these songs is apt to make us wonder whether Brahms may not have had some sources in mind of which we are unaware. In any event the collection is extremely interesting and our estimation of it need not be affected by any questions as to origin.

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\* Readers interested in such questions are referred to the Author's treatise on "The Modal Accompaniment of Plain Chant." (London: W. Reeves.)

## OP. 17. FOUR FEMALE CHORUSES:

*For S.S.A.; with Accompaniment for Two Horns and Harp.  
Arrangement for Piano Solo by the Composer.*

- No. 1. ES TÖNT EIN VOLLER HARFENKLANG ... (I hear a harp.)  
No. 2. LIED VON SHAKESPEARE ... (Come away, death.)  
No. 3. DER GÄRTNER ... (Greetings.)  
No. 4. GESANG AUS FINGAL ... (Song from Ossian's "Fingal.")

### No. 1. ES TÖNT EIN VOLLER HARFENKLANG.

*(I Hear a Harp.)*

**I**N C; time, allabreve; "poco adagio con molt' espressione"; words by Ruperti; first line as above. (When'er the sounding harp is heard.)

These pieces are all for S.S.A. and the harp part in them is constant; but the horn part varies, being in this case for one horn, in low C. The young ladies referred to under Op. 12 used also to sing these songs; and they must have formed an important item of the repertoire of the ladies' choral society which Brahms conducted, his connection with which helps to explain much of his interest in this class of writing.

The treatment of the horn is certainly most masterly and effective, but it is possible that Brahms may have had a very early familiarity with the instrument, as we read that his father was at one time engaged as a horn-player at the

Alster Pavilion, one of the principal restaurants of Hamburg.

The harp part is noticeable on account of Brahms having only adopted the conventional use of the instrument for tinkling and sprinkling effects in alternate numbers; and having devoted the remainder to its more poetical vocation, as alluded to by the minstrel when he said:

—“No chains shall sully thee,  
Thou soul of love and bravery!  
Thy songs were made for the brave and free,  
They shall never sound in slavery.”

Thus the harp parts are equally divided between the romantic and heroic; the former effects applying to Nos. 1 and 3—the latter to Nos. 2 and 4.

The score for two horns and harp is capable of easy replacement by a pianoforte accompaniment; the harp part having added to it, in small notes, all the essentials of the horn progressions, and being thus converted into a complete accompaniment, playable (though somewhat difficult) upon the piano.

The whole of these pieces are of “Strophelied” (or verse-song) character. In No. 1 there are two verses, of which a sample is subjoined:

		<i>Translation. (E.)</i>
Es tönt ein voller Harfenklang		The sound of harp-strings hov'r-
Den Lieb' und Sehnsucht		ing near,
schwellen,		On love-waves fuller growing,
Er dringt zum Herzen tief und		Now deeply fills my heart with
bang		fear
Und lässt das Auge quellen.		And sets my tears aflowing.

The piece opens with a nine-bar symphony consisting (exclusive of three initial quavers) of eight-bar period and one-bar cadence-prolongation. The rhythm is entirely duple, and consists, firstly, of two phrases of two bars each, with one bar separation; followed by two phrases of four bars each and concluding symphony—the latter symphony being a repetition of the first.

Its beauty lies principally in harmonic changes, so managed that change of a single note in sweeping arpeggios of the harp continually suggests the drift. The composi-

tion gives, however, the impression of having been grouped round the horn part; on account of the latter occupying the central point of interest. There is very little in the voice parts which may be classified as conventional melody, but the general effect is tuneful, nevertheless, and truthfully renders the poetical sentiment.

## No. 2. LIED VON SHAKESPEARE.

*(Komm herbei, komm herbei, Tod!)\**

In E flat; time,  $\frac{2}{4}$ ; "andante"; words from Shakespeare; scored as before, but with two horns in E flat.

There are two verses to the same music; and the latter, though of march-like character, presents some varieties of rhythm, the distribution in phrases being as under:

4, 4, 4, 4 5, 5, 2.

The last bar of the second phrase is grafted in the sense of its being rendered also the first bar of the third phrase; and the further introduction of five-bar phrases converts the piece into a useful example of freshness and grace, due to novelties of rhythm, besides giving it a character unobtainable by any other means.

The harp part is of the character already alluded to in which the pungency and decisiveness of the instrument in delivering a march theme are brought into account.

One verse will suffice for quotation, as the poem is so well known:

Komm herbei komm herbei Tod!  
 Und versenk in Cypressen den Leib,  
 Lass mich frei, lass mich frei, Noth!  
 Mich erschlägt ein holdseliges Weib.

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\* "Come Away, Come Away, Death!"—the clown's song in Act II of Shakespeare's "Twelfth Night, or What You Will." The Brahms text is from the standard German translation of Shakespeare by von Schelegel and Ludwig Tieck.

or, in the original (Shakespeare):

Come away, come away, death!  
 And in sad cypress let me be laid;  
 Fly away, fly away, breath;  
 I am slain by a fair cruel maid.

### No. 3. DER GÄRTNER.

(Greetings.)

In E flat; time,  $\frac{6}{8}$ ; "allegretto"; words by Eichendorff; scored as last (two horns in E flat); first line—"Wohin ich geh' und schaue." (Where'er my footsteps wander.)

There are three verses all to same music; the melody being graceful and the figure of the harp accompaniment being of the conventional kind in half-bar waves of ascending and descending semiquavers.

The rhythm is again very beautiful and diversified, as the student will perceive by the following array of phrases; the last three of which are given to the fifth line of the text, as here quoted:

Rhythm 3, 3, 3, 4.  $\overbrace{3, 3, 4}$

Wohin ich geh und schaue  
 In Feld und Wald und Thal,  
 Vom Berg hinab in die Aue,  
 Viel schöne hohe Fraue  
 Grüss ich dich tausend mal.

*Translation. (E.)*  
 Where'er I chance to hie me  
 Thy form I seem to meet;  
 From mountain top I spy thee,  
 In field and wood I'm nigh thee,  
 Thy loving glance to greet.

### No. 4. GESANG AUS FINGAL.

(Song from Ossian's "Fingal," called "The Death of  
 Trenar.")

In C minor (changing to A flat); time,  $\frac{2}{4}$ ; "andante" (afterwards "poco piu lento"); words from Ossian;\* score

\* The translation used by Brahms is that of Herder.



as before, but with two horns in low C; first line—"Wein' an den Felsen der brausenden Winde." (Weep on the rocks of the winds that are roaring.)

This piece, although "composed through," is of simple march-like character; the portion in A flat (opening with voices alone) standing to it in the relation of "trio."

A sample of the words is here given :

Wein' an den Felsen der brausenden Winde,  
 Weine, O Mädchen von Inistore!  
 Beug' über die Wogen dein schönes Haupt  
 Lieblicher du als der Geist der Berge  
 Wenn er zu Mittag in einem Sonnenstrahl  
 Über das Schweigen von Morgen fährt.

The subject of the poems of Ossian is one of far-reaching interest, although the controversy with regard to them has long since subsided. "Fingal" was given out, in 1762, by James Macpherson, as a genuine translation from the Gaelic of Ossian, a warrior poet who is said to have lived in the third century; but, although it is generally conceded that it is partly drawn from original sources, the work as a whole is regarded as spurious by most authorities. The Brahms text relates to the grief of the "maid of Inistore" at the death of her lover who has fallen under the sword of Cuthullius; and the greyhounds of Trenar are represented as howling at the vision of their master's ghost. It is in blank verse and the following is an almost literal rendering of the above extract for the general reader :

*Translation. (E.)*

Weep on the rocks at the roar of the tempest  
 Weep thou, O maiden of Inistore:  
 Bend o'er the billow thy beautiful features,  
 Lovelier thou than the sprite of the mountains,  
 When, at the noon-tide he rides on a sun-ray  
 Over the tremulous silence of morning.

The rhythm of the music in its first section is exclusively duple; but in the second section (the portion in A flat) the phrase of five bars is largely employed. The harp part is peculiarly interesting; as it opens in chords with march-like rhythm, but assumes a gradual distribution apparently to accord with the increasing pathos of the words. Thus, we have first the dissection into triplet quavers; but, at the

return to C minor, and when, after a few bars of the original subject a refrain is formed of the single word

Wein! (Weep!)

the distribution is into triplet semiquavers. These become gradually both slower and softer towards the conclusion and we are thus enabled to trace the varying effect of the two treatments of the instrument by means of the artistic gradation from one to the other here presented.

## OP. 19. FIVE POEMS.

(Gedichte.)

*For Solo Voice, with Piano Accompaniment.*

- |        |                     |     |     |     |     |     |                      |
|--------|---------------------|-----|-----|-----|-----|-----|----------------------|
| No. 1. | DER KUSS            | ... | ... | ... | ... | ... | (The Kiss.)          |
| No. 2. | SCHEIDEN UND MEIDEN | ... | ... | ... | ... | ... | (Parting.)           |
| No. 3. | IN DER FERNE        | ... | ... | ... | ... | ... | ... (Parted.)        |
| No. 4. | DER SCHMIED         | ... | ... | ... | ... | ... | (The Forge.)         |
| No. 5. | AN EINE AEOLSHARFE  | ... | ... | ... | ... | ... | (To an Æolian harp.) |

### No. 1. DER KUSS.

(The Kiss.)

**I**N B flat; time,  $\frac{3}{8}$ ; "poco adagio"; compass F to A; another edition in G; words by Hölty; first line—"Unter Blüthen des Mai's spielt ich mit ihrer Hand." (Mid the blossoms of May I toyed with her white hand.)

The poem of this song is dated 1776 and is in blank verse of irregular metre. There are two verses only, both in the Brahms text and in the accepted version; but, originally, there were four, two having been suppressed under the editorship of Voss. The words appear scarcely to be of lyric character; but, in the Brahms setting, the lack of this has been compensated for by an employment of the piano part to amplify and complete the vocal phrase. The concluding lines may fittingly serve as quotation in this case:

Du, die Unsterblichkeit durch die Lippen mir sprühte, Wehe, wehe mir Kühlung zu.	<i>Translation. (E.)</i> Thou through whose lips I learned immortality's longing, O waft me thy coolness, too.
--	---

In common with many of the short songs this number is composed through, and is without return. With the exception of enlargements of the phrase already mentioned the accompaniment consists principally of a plain harmonisation.

## No. 2. SCHEIDEN UND MEIDEN.

(*Parting.*)

In D minor; time  $\frac{3}{4}$ ; "nicht zu langsam und mit starkem Ausdruck"; compass D to E; another edition in F minor; words by Uhland; first line—"So soll ich dich nun meiden." (Oh, must I part for ever.)

This song consists of two verses to the same music; and, as the latter consists merely of four four-bar phrases and symphony, the entire extent of the piece is very limited. It is of the most simple character and the accompaniment is principally formed from a plain ascending quaver figure.

The following quotation forms the conclusion of the text :

Ach Liebchen! heisst das meiden —Wenn man sich herzt und küsst? Ach Liebchen! heisst das scheiden —Wenn man sich fest um- schliesst?	<i>Translation. (E.)</i> Love! is it thus thou spurnest, —That lip to lip is press'd? Thus from thy love thou turnest, —To nestle at his breast?
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## No. 3. IN DER FERNE.

(*Parted.*)

In D minor (and major); time,  $\frac{3}{4}$ ; "l'istesso tempo";\* compass D to E; another edition in F minor; words by

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\* The term "l'istesso tempo" indicates a connection with the previous song; which is also evidenced by the first two bars, as well as by the source from which the words are taken.

Uhland; first line—"Will ruhen unter den Bäumen hier."  
(I'll rest me under a shelt'ring bough.)

This number is considerably more developed than the former; besides which it adopts, in its second verse, a new rippling triplet-quaver figure of accompaniment. The second verse differs from the first in this respect principally; but also in being cast entirely in the major. The melody being of somewhat conventional character has had the usual result of rendering this song more generally acceptable.

The following instances the poetic style:

	<i>Translation. (E.)</i>
Will ruhen unter den Bäumen hier	I'll rest me, here the trees among,
Die Vöglein hör' ich so gerne	While song-birds carol above me;
Wie singet ihr so zum Herzen mir?	How came they to know—that
Von unsrer Liebe was wisset ihr	thus, in song,
In dieser weiten Ferne?	They chant my dreams, in joyous
	throng?—
	So far from all who love me.

The first two lines of the above are in the minor; a change to the major then taking place for the entire remainder of the song.

#### No. 4. DER SCHMIED.


*(The Forge.)*

In B flat; time,  $\frac{3}{4}$ ; "allegro"; compass F to F; another edition in C; words by Uhland; first line—"Ich hör' meinen Schatz." (My true love I hear.)

This song, which Fuller-Maitland signalises by the description that it "paints the pride of a girl in her lover's strength" consists of only thirteen bars and symphony. There are two verses, both, of course, to same music; and the stanza consists of six lines, each occupying a two-bar phrase of the melody; with the exception of the last, which receives a one-bar prolongation. The following gives the style of text:

Ich hör' meinen Schatz:  
 Den Hammer er schwinget,  
 Das rauschet, das klinget,  
 Das dringt in die Weite,  
 Wie Glockengeläute  
 Durch Gassen und Platz.

*Translation. (E.)*  
 My lover, so dear,  
 Is wielding his hammer  
 With noise and with clamour:  
 He sets it a-swinging,  
 All hear it a-ringing,  
 Alike far and near.

The accompaniment is a "to-and-fro" arrangement of the figure , and therefore gives a very natural suggestion of the hammer stroke.

## No. 5. AN EINE AEOLSHARFE.

*(To an Æolian Harp.)*

In A flat (minor and major); time, allabreve; "poco lento" (two recitatives); compass E flat to A flat; another edition in F sharp; words by Möricke; first line—"Angelehnt an die Epheuwand dieser alten Terrasse." (Half concealed by the ivied wall of this terrace.)

The text of this song being in blank verse will be sufficiently indicated by a short extract, as under:

Aber auf einmal wie der Wind  
 heftiger herstösst  
 Ein holder Schrei der Harfe wie-  
 derholt mir—etc.

*Translation. (E.)*  
 As towards me wafteth a breeze  
 suddenly stronger,  
 The harp-strings, with a gentle  
 cry, recall me—etc.

The recitative addresses the harp in exhortation to a renewal of its melodious strains, the breezes coming to waft the sounds, as if from the land of the loved one. From this the reader will infer that the song is more pretentious than its companions of the same opus. The recitatives are indeed somewhat of dramatic character; whilst, in the accompaniment, the triplet of crotchets is largely used for the half bar only; giving an effect of  $\frac{5}{4}$ , favourable to interpretation of the text. This piece is characterised by considerable freedom of modulation.

## OP. 20. THREE DUETS.

*For Soprano and Contralto, with Piano Accompaniment.*

NOS. 1 AND 2. WEG DER LIEBE (1 AND 2). (*Love will find out the Way*); ALSO CALLED (*The Path of Love*): NOS. 1 AND 2.  
No. 3. DIE MEERE. (*The Two Deeps*); ALSO CALLED (*The Sea*).

### NO. 1. WEG DER LIEBE. (I).

*(Love will find out the way; or, The Path of Love.)*


**I**N E (changing to G); time,  $\frac{6}{8}$ ; "allegro"; words from Herder's "Stimmen der Völker"; first line—"Über die Berge, über die Wellen." (Over the mountains, over the waves; or, in another translation: O'er the broad ocean, o'er the wild mountain.)

The character of the text may be thus indicated:

	<i>Translation. (E.)</i>
Über die Berge, über die Wellen, Unter den Gräbern, unter den Quellen,	Over the mountains, over the billows, Under the fountains, under the willows,
Über Flüthen und See'n, in der Abgründe Steg,	Over rivers or seas, or by night or by day,
Über Felsen, über Höhen, find't Liebe der Weg.	O'er crags e'er so steep can find Cupid his way.

There are five verses; of which the first and last are set to

the same tuneful music, in which the voices move simultaneously throughout. Verse II opens with some vocal passages in canon, afterwards proceeding in the style of the opening, but cadencing in B; when a five-bar symphony modulates to G for third verse. The latter is entirely in G; that key also serving for the opening of the fourth verse, which, however, afterwards proceeds to B and joins the fifth verse by an intermediate symphony similar in character to that which previously modulated from B to G. There is no coda setting; but, after the last verse, a symphony *animato* of eight bars.

The accompaniment is plain, comprising only figures which are familiar and easy of execution. The principal of these is of the conventional barcarolle type ; but, during the third verse, where a slight *agitato* occurs, this is exchanged for reiterated right-hand chords.

## NO. 2. WEG DER LIEBE (2).

(*Love will find out the way; or, The Path of Love.*)

In C; time,  $\frac{6}{8}$ ; "poco adagio molto espress"; words from the same; first line—"Den gordischen Knoten, den Liebe sich band." (Can skill disentangle the meshes of love; or, The Gordian knots that a true love can tie.)

The following are the opening words:

		<i>Translation. (E.)</i>
Den gordischen Knoten den Liebe sich band,		Love's ever-fast Gordian knot to untie,
Kann brechen, kann lösen ihn sterbliche Hand?		In mortal hand's power yet never did lie,
Was müht ihr, was sinnet ihr listigen Zweck?		In vain is all scheming his pro- gress to stay,
Durch was ihr beginnet find't Liebe der Weg.		In spite of it all can find Cupid his way.

The development of the song naturally discloses a variety of eventualities, in each of which love is declared to be equal to the occasion, and for the expression of which it is



obvious that a simple setting will suffice. This consists of sixteen bars in four phrases ( $4 \times 4$ ) repeated for the three verses, and in which the movement of the voices is simultaneous throughout. It goes without saying that the third is a modulating phrase and that the return is adroitly effected. The part-writing is certainly rather meagre as a consequence of the almost continual motion of the voices in either thirds or sixths, and the accompaniment somewhat heavy; though the latter trait is explained by the necessity of giving effect to some independent features. The concluding symphony is also of four-bar length.

## NO. 3. DIE MEERE.

(*The two Deep's; or, The Sea.*)

In E minor; time,  $\frac{6}{8}$ ; "andante"; words from the same; first line—"Alle Winde schlafen auf dem Spiegel der Fluth." (All the winds are hushed upon the slumbering deep; or, Zephyrs all are sleeping upon the ocean's calm breast.)

The "two deeps" may be described as, firstly, that generally associated in our minds with the term; and, secondly, the deep of love's ocean, upon the bosom of which the storm only subsides with the sinking of the skiff. The first description is here quoted:

<i>Translation. (E.)</i>	
Alle Winde schlafen auf dem Spiegel der Fluth,	Ev'ry breeze is still upon the mirror-like wave,
Kühle Schatten des Abends decken die Müden zu.	All the shadows of eve aid weary ones to rest,
Luna hängt sich Schleier über ihr Gesicht	Luna seeks to veil the former light she gave,
Schwebt in dämmernden Träumen über die Wasser hin.	As if dreamily wafting over the ocean's breast.

There are two verses, practically to the same music; though a slight *tournaire* is given to the final phrase in the second verse (leading to an extension of four bars, in repetition of the last line of words) which is really a *codetta*.

The style is light and melodious, the movement of the voices simultaneous, and the accompaniment plain.

The rhythm is  $4 + 4 + \bar{6} + 4$ , with, of course, an extra phrase for the repetition mentioned above. There is a four-bar symphony between the verses, as well as at the beginning; and the general character is that of a barcarolle, the effects being all of such gentle trait that no indication of *forte* is met with throughout.

## OP. 22. MARIENLIEDER.

*For Mixed Chorus without Accompaniment.*

- |        |                     |     |     |                                   |
|--------|---------------------|-----|-----|-----------------------------------|
| No. 1. | DER ENGLISCHE GRUSS | ... | ... | ( <i>The Angel's Greeting.</i> )  |
| No. 2. | MARIA'S KIRCHGANG   | ... | ... | ( <i>Mary and the Boatman.</i> )  |
| No. 3. | MARIA'S WALLFAHRT   | ... | ... | ... ( <i>Mary's Wandering.</i> )  |
| No. 4. | DER JÄGER           | ... | ... | ... ( <i>The Hunter.</i> )        |
| No. 5. | RUF ZUR MARIA       | ... | ... | ... ( <i>A Prayer to Mary.</i> )  |
| No. 6. | MAGDALENA           | ... | ... | ... ( <i>Mary Magdalene.</i> )    |
| No. 7. | MARIA'S LOB         | ... | ... | ... ( <i>In Praise of Mary.</i> ) |

THIS is the earliest work by Brahms in the style of the ordinary unaccompanied part-song. It consists of short and plain settings of old texts founded upon traditional stories relating to the Virgin, and became the prototype of a class of work to which the composer frequently returned.

As Florence May remarks, these pieces are not sacred compositions, although intended to be sung *a capella* and founded upon a religious subject; but are to be accepted as ordinary, though delightfully fresh examples of the pure style of part-writing of which Brahms had made himself a master. In spite of the restricted means at the disposal of the composer, who elected to forego, for the nonce, all but the few diatonic harmonies alone available in this style, there is something about these attractive little pieces which allows Brahms's individuality to be distinctly felt. If, as is inevitable, they carry back the mind of the listener to the choral music of the sixteenth century, they recall the style of the early German rather than of either of the Italian schools.

## NO. 1. DER ENGLISCHE GRUSS.

*(The Angel's Greeting.)*

In E flat; time,  $\frac{3}{4}$ ; "con moto" (changing to "poco meno allegro"); first line—"Gegrüßet Maria, du Mutter der Gnaden." (We hail thee, O Mary, thou Mother of Glory.)

There are six verses, of which five are to the same music, the sixth being an "envoi" of two lines only, as against three in the other verses. Thus, as the latter concludes in the usual manner, it follows that only the first line of the final couplet is a new setting.

The words are, in signification, those of the Angelic Salutation; as shown in the opening, which runs, textually:

"Gegrüßet Maria du Mutter der Gnaden."

*Translation. (E.)*

All hail to thee Mary! thou mother of graces.

The character of the music is remindful of the carol; a description which applies also, more or less, to the succeeding numbers.

## NO. 2. MARIA'S KIRCHGANG.

*(Mary and the Boatman.)*

In E flat minor (and major); time, common; "andante con moto"; first line—"Maria wollt' zur Kirche gehn." (As Mary to the church would fare.)

As this number is described by every critic in some such terms as the "pearl of the collection" or "the most fascinating of the set" it may be well in deference to so much favour, to set forth the narrative in prose, independently of after-quotations from the text.

Mary on her way to church comes to a deep lake, and

finding a young boatman standing ready requests him to ferry her over, promising him whatever he may like best in return. The boatman answers that he will do what she asks provided she will become his housewife; but Mary, replying that she would swim across rather than consent to the suggestion, jumps into the water.

When she is half-way to the other side the church bells suddenly begin to ring—loudly, softly, then altogether; and, while Mary on safe arrival, kneels on a stone in prayer, the boatman gives way to heart-broken grief.

By light of the above the reader will easily enter into the spirit of the following :

Maria wollt' zur Kirche geh'n  
 Da kam sie an den tiefen See  
 Als sie wohl an den See hinkam  
 Der Schiffman jung stand fertig  
 da.  
 Ach! Schiffman, schiff mich über  
 das Meer  
 Ich geb' dir was dein Herz  
 begehrt.

*Translation. (E.)*

As Mary churchward went her  
 way  
 The waters deep before her lay;  
 And, as she pondered what to do,  
 The smart young boatman pondered,  
 too.  
 Ah! boatman, row me o'er the  
 sea,  
 Whate'er thou wilt I give to  
 thee.

There are seven verses of two lines each; consequently even the above short extract comprises nearly half of the text. The composition is really in five parts (the soprano being doubled) and consists, as to all but the sixth verse, of four bars only. This sixth verse is in the major, and is delightful in itself, as well as in contrast to the remainder. It occupies ten bars, the words assigned to it being as under :

Als sie wohl in die Mitte kam,  
 Fingen alle Glöcklein zu läuten  
 an,  
 Sie läuten gross, sie läuten klein,  
 Sie läuteten wohl alle zugleich.

*Translation. (E.)*

To reach mid-stream she just had  
 time  
 When church bells all began to  
 chime:  
 Some loud, some soft, in silv'ry  
 sound—  
 Then, all in one, the peals re-  
 bound.

In respect of extent, therefore, the sixth may be considered as the equivalent of two verses. Now, we see the intention of the division of the sopranos already mentioned to be the

acquisition of a four-part harmony exclusive of the bass; the latter being reserved for this, the more declamatory portion, when its use renders the divided soprano part no longer necessary. There is a suggestion of bell ringing in this portion leading to the phrases forming a return with which the piece concludes.

### NO. 3. MARIA'S WALLFAHRT.

*(Mary's Wandering.)*

In C minor (finishing major); time, common (afterwards  $\frac{9}{4}$ ,  $\frac{6}{4}$ , and so concluding); "con moto"; first line—"Maria ging auswandern." (Went Mary forth to wander.)

The opening here quoted (signifying "Went Mary forth to wander") is sufficiently indicative of the whole subject; the musical setting of which comprises three such lines, and is repeated for the first four verses; the fifth and final being of a character to be separately described. The normal setting is simply an eight-bar period; extending, in the first instance, to the lines:

So fern ins Fremde Land  
Bis sie Gott den Herren fand.

*Translation. (E.)*

The search seemed all in vain  
Till the Lord she found again.

The ordinary verse-setting finishes in G (ostensibly minor, but with major third); the chord of which is utilised each time in its "dominant" sense to usher in the next strophe.

At the fifth verse the time changes to  $\frac{1}{4}^5$  (rhythmised, for convenience, as  $\frac{9}{4}$ ,  $\frac{6}{4}$ ) and the pulsations are of double duration, being now  $\text{♩}$ . which is expressly stated to equal  $\text{♩}$  or twice the previous beat-length. It follows, therefore, that, notwithstanding apparent complication, the final setting is really in a simple five-beat rhythm; and very beautiful it unquestionably is.

## No. 4 DER JÄGER.

*(The Hunter.)*

In G (changing to C); time, common; "allegro ma non troppo"; first line—"Es wollt' gut Jäger jagen." (A hunter went a-hunting.)

This is another of those quaint mediæval ditties seeming to fringe religious subjects with a levity almost approximating to irreverence. There are seven verses of four lines each; and the poem is very symmetrically handled in the musical exposition as may now be seen.

Firstly, two verses at either end of the poem (or, in other words, verses one and two and verses six and seven) are given the same music in the key of G.

Then, the middle portion (consisting of verses three, four and five) is given to a different setting in the key of C.

Finally (as a monotony might result from the repetition just mentioned), a contrast is curiously obtained for the middle verse of this portion (verse four) by inverting the parts; the music, however, remaining the same, and the change being thus produced:

S=T.  
A=B.  
T=S.  
B=A.

Such designs are as clear as they are beautiful; and it may also be remarked as an instance of how completely Brahms was in the habit of studying his text, that, in this poem, it strangely happens that the commencement of each fourth line appropriately lends itself to musical expression something of the nature of an exclamation. Thus in the quotation here given each fourth line begins with a proper name (*italicised*) and the composer has adroitly taken advantage of this to repeat the word; thereby giving his phrase an extension of one bar and adding greatly to the grace of the rhythm.

Es wollt' gut Jäger jagen,  
 Wollt' jagen von Himmelshöh'n  
 Was begeg'n't ihm auf der Haiden?  
*Maria* die Jungfrau schön.  
 Der Jäger den ich meine  
 Der ist uns wohl bekannt;  
 Er jät mit einem Engel,  
*Gabriel* ist er genannt.

In the result, therefore, the phrases which form the setting (and which would otherwise be simply  $2 \times 4$ ) become  $2 + 2 + (2 + 1) + 2$ ; or, nine bars in all. The quotation will also serve to exhibit the necessity of accepting Brahms's work in the original; for, in translation, the proper names can scarcely be expected to fall in the same way. The above extract appears, in translation (*E.*) as under:

From Heaven came a huntsman  
 A hunting forth to set;  
 And, as he neared the heather,  
 The Blessed Maid he met.  
 Behold! this lordly huntsman,  
 One whom ye know full well  
 Hunts with his Holy Angel  
 Whose name is Gabriel.

Moreover, the quaintness of the original poem is also a feature which cannot accurately be reproduced. It should be noted that the same words figure as No. 14 of the "Deutsche Volkslieder" for S.A.T.B.

## No. 5. RUF ZUR MARIA.

(*A Prayer to Mary.*)

In B flat; time,  $\frac{6}{4}$ ; "poco adagio"; first line—"Dich, Mutter Gottes, ruf' wir an." (Thou Mother of God, to Thee we cry!)

The burden of the poem consists of the line "Bitt' für uns, Maria!" (Pray for us, Maria!) which occurs at each second and sixth line; thus dividing the stanza, as it were, into couplet and quatrain, as will be noticed in what follows.



- |  |  |
|--|--|
|  | <i>Translation. (E.)</i>   |
| 1. Dich, Mutter Gottes ruf' wir an,<br>Bitt' für uns Maria!<br>Thu' uns in Angsten nicht<br>verlan,<br>Jesum, dein Sohn, der Noth<br>ermahn,<br>Die er um menschlich' Ge-<br>schlecht wollt' han<br>Bitt' für uns Maria! | 1. To thee we call, Oh holy Maid,<br>Pray for us, Maria!<br>O leave us not in sorrow's<br>shade<br>In anxious care and sore<br>afraid<br>For thee thy Son will grant<br>His aid;<br>Pray for us, Maria!          |
| 2. Das wir vollkommen werden gar,<br>Bitt' für uns Maria!<br>Leib Ehr' und Gut auf Erd'<br>bewahr,<br>Das wir in Zeit viel guter Jahr'<br>Dort leben mit der Engel<br>Schaar<br>Bitt' für uns Maria!                     | 2. That godly life we may attain,<br>Pray for us, Maria!<br>That we may keep from sinly<br>strain,<br>That true till death we may<br>remain,<br>That Heaven's reward we thus<br>may gain;<br>Pray for us, Maria! |

There are three verses; and, although the third setting appears as a new departure, this only applies to the first four lines; the conclusion being the same as in the other verses, in accordance with Brahms's usual treatment of pieces of this description.

Notwithstanding the change thus alluded to, the rhythm of all the verses is the same; consisting of  $4 + (2 \times 3) + 3$ ; the final phrase of three bars being preceded by a general half-bar silence, giving intensity to the final invocation.

## No. 6. MAGDALENA.

*(Mary Magdalene.)*

In G minor; time, common; "poco lento"; first line—"An dem österlichen Tag." (Early on that Easter day.)

This piece may be described as the simplest of the set, the entire composition consisting of eight bars. There are three verses, all to the same music; the rhythm being  $2 + 2 + 4$ . The part-writing is slightly peculiar in respect of the tenor and soprano proceeding together in octaves for the first four bars. The intention, however, as usual, soon appears in the desirability of giving greater richness to the

conclusion where a scrutiny of the poem reveals that the depth of signification in each verse is to be found. The composer has added to the contrast in this respect by contriving a greater movement of parts for the conclusion.

A short extract will suffice, as under :

<p>An dem österlichen Tag          Maria Magdalena ging zu dem          Grab.          Was fand sie in dem Grabe          steh'n?          Einen Engel wohlgethan.</p>	}	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>On Easter-morn at break of day          Mary Magdalen went her way,          And to the grave she did repair,          When lo! there stood an Angel          there.</p>
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## No. 7. MARIA'S LOB.

*(In Praise of Mary.)*

In E flat; time, common (changing to  $\frac{3}{4}$ ); "allegro"; first line—"Maria wahre Himmelsfreud." (O Mary, joy of Heaven's height.)

The poem of this piece is cast in stanzas of seven lines, of which the first two and last are trochaic; the four interior lines (from three to six inclusive) being dactylic. This will be better apprehended from a sample of the text; thus :

(Trochaic).	Maria, wahre Himmelsfreud	
(Trochaic).	Der Welt Ergötzlichkeit!	
	Wer wollt' dich nicht lieben	}
	Du stehst mir geschrieben	
	Ja bist mir gegraben	
	Mit tiefen Buchstaben	
(Trochaic).	In meinem Herzelein	

*Translation. (E.)*

(Trochaic).	Thou, Holy Mary, joy of Heav'n	
(Trochaic).	To earth art also giv'n.	
	How can I do other	}
	Than hail the sweet Mother,	
	Whose favour imploring,	
	Whom fondly adoring	
(Trochaic).	I hold in heart of mine.	

There are five verses, all to the same music; which con-

sists of one four-bar phrase in common, and three in  $\frac{3}{4}$  time. Reference is specially made to the importance of observing well the method adopted in treatment of this wayward poem; which is the exact contrary of that followed in the generality of instances where the composer commonly ignores the poetical, preferring to set up an opposing musical, rhythm. Very different from this, Brahms, in accordance with the advice which he also gave to others, has allowed the text to take him whithersoever it would; and by obeying its dictates has obtained a perfect expression.

## OP. 27. PSALM XIII.

*For Three-part Female Chorus and Organ (or Piano).*

**I**N G minor (and major); time,  $\frac{6}{4}$  (afterwards  $\text{♩} \text{♩}$ ); "non troppo lento" (changing to "allegro"); commencing words—"Herr, wie lange willst du mich so gar vergessen." (Lord, how long shall I be out of Thy remembrance?); score, S.S.A.

For some unaccountable reason the title of this work is frequently given as "Ps. XXIII"; but it is only necessary to mention this fact in order to avoid confusion, as doubt can always be set at rest by reference to the Scriptural text.

The composition is in a style somewhat characteristic of the Anglican church; that in which simple part-writing is accompanied by an elaborated organ-setting. There are three movements, the latter of which receives the greatest development.

The organ part is written upon three lines; the lower stave being intended either as pedal-part, or for a third hand, in case of performance upon the piano. It is freely used to provide symphonies at divisions in the literary sense and is highly conducive to the general effect throughout. It is very sparingly used, however, for some time before the final movement; where it is characterised by greater reposefulness of the bass and increased motion of the inner parts.

The work has naturally not courted much attention; although Deiters finds that, notwithstanding the cold church style, we are able to feel in it the warmth of tone peculiar to Brahms. In this view he seems to stand alone; there is no corroboration of it elsewhere, nor is it easy to discover upon what basis the impression was formed.

## OP. 28. FOUR DUETS.

*For Contralto and Baritone, with Piano Accompaniment.  
Dedicated to Madame Amalie Joachim.*

- No. 1. DIE NONNE UND DER RITTER (The Nun and the Knight.)  
 No. 2. VOR DER THÜR ... .. (At the Door.)  
 No. 3. ES RAUSCHET DAS WASSER ... .. (Love and the Stars.)  
 No. 4. DER JÄGER UND SEIN LIEBCHEN (The Huntsman and his Lass.)

### NO. 1. DIE NONNE UND DER RITTER.

*(The Nun and the Knight.)*

**I**N G minor; time,  $\frac{3}{4}$ ; "andante"; words by Eichendorff; first line—"Da die Welt zur Ruh' gegangen." (Holy stars their watch are keeping.)

It will not be necessary in the case of these duets to do more, in addition to elementary details, than give samples of their text; as they are not generally regarded as appertaining to the composer's best work, and any interesting features which they contain are more efficiently presented elsewhere.

The present number is of plain design, even its concluding section being distinguished only by a slightly figurated accompaniment.

The following is the opening text :

*Alto.*  
 Da die Welt zur Ruh' gegangen  
 Wacht mit Sternen mein Ver-  
 langen,  
 In der Kühle muss ich lauschen  
 Wie die Wellen unten rauschen.

*Translation. (E.)*  
*Alto.*  
 As the world to rest is falling,  
 Rise the stars, my love recalling:  
 Here I list, all care forsaking,  
 As the waves below are breaking.

*Baritone.*  
 Fernher mich die Wellen tragen  
 Die an's Land so traurig schlagen  
 Unter deines Fensters Gitter  
 Fraue, kennst du noch den  
 Ritter.

*Baritone.*  
 Borne by e'en those billows fleet-  
 ing,  
 Which thou hear'st thus sadly  
 beating  
 'Neath thy trellis, fondly yearning,  
 Lady! see thy knight returning.

## NO. 2. VOR DER THÜR.

(*At the Door.*)

In B; time,  $\frac{3}{4}$ , "vivace"; words, old German; first line—"Tritt auf, den Riegel von der Thür." (Come down, dear maid, I wait you at the door.)

A bright and effective number, of which the following is the opening text:

*Baritone.*  
 Tritt auf, tritt auf  
 Den Riegel von der Thür  
 Wie gern käm ich  
 Herein um dich zu küssen.

*Alto.*  
 Ich lass dich nicht  
 Ich lass dich nicht herein  
 Schleich immer heim  
 Ganz sacht auf deinen Füßen.

*Translation. (E.)*

*Baritone.*  
 Uplift, uplift,  
 The fast'ning of the door,  
 Oh how I long  
 To kiss, and to be near thee!

*Alto.*  
 Thou mayest not—  
 Thou mayest not come in,  
 So hie thee home  
 So soft that none shall hear thee.

A corroboration of the view taken of the set occurs, in connection with this number, by Frau v. Herzogenberg, telling Brahms that she did not like it. The lady was apt occasionally to be somewhat outspoken in criticism; but her sallies appear, where Brahms was concerned, to have been accompanied by some hesitation, if we may so judge from her adding: "Now don't be cross with me for this silly talk."\* Needless to say, the admonition was strictly observed.

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\* "Nun nehmen Sie mir diese Geschwätzigkeit nicht übel."

## NO. 3. ES RAUSCHET DAS WASSER.

*(Love and the Stars.)*

In F; time, common (slight  $\frac{6}{4}$  and  $\frac{3}{4}$ ); "In sanfter Bewegung"; words by Goethe; first line—"Es rauschet das Wasser." (The streamlet untiring to sea flows along.)

This little piece is of lovable character, its gentle cantabile being very enticing. The accompaniment is of the plain conventional order. The following is a quotation from the text :

Es rauschet das Wasser  
Und bleibet nicht steh'n ;  
Gar lustig die Sterne  
Am Himmel hingeh'n.  
Gar lustig die Wolken  
Am Himmel hinzieh'n  
So rauschet die Liebe  
Und fähret dahin !

Thus the contralto; whose sentiment appears in translation (*E.*) as :

The waters are rushing  
And cannot keep still,  
While gaily the stars rise,  
Their places to fill ;  
And the clouds, although hov'ring  
O'erhead they may stay,  
As Love they are like  
To fast hasten away !

To this the baritone replies :

Es rauschen die Wasser,  
Die Wolken zergeh'n  
Doch bleiben die Sterne,  
Sie wandeln und geh'n.  
So auch mit der Liebe,  
Der treuen geschicht,  
Sie wegt sich, sie regt sich,  
Und ändert sich nicht.

the lyrical character of which admits in translation (*E.*) of being preserved, thus :

The waters may rush  
 And the clouds pass from sight,  
 But the stars re-appear  
 With the following night.  
 So Love, though it travel  
 Far over the main,  
 Nor alters, nor falters,  
 But comes back again.

#### No. 4. DER JÄGER UND SEIN LIEBCHEN.

(*The Huntsman and his Lass.*)

In F; time,  $\frac{2}{4}$ ; "allegro"; words by Hoffman von Fallersleben; first line—"Ist nicht der Himmel so blau." (The hunter's moon bendeth low.)

This piece represents the composer in a light mood, and forms a gay and spirited finale to the set, as the reader may judge from the following quotation:

*Baritone:* Ist nicht der Himmel so blau?  
 Steh' am Fenster und schau!  
 Erst in der Nacht  
 Spät in der Nacht  
 Komm' ich heim von der Jagd!

which the following translation (*E.*) will show to be somewhat different from the usual trend of love ditties:

See! Is the heaven not blue?  
 Look from the window and view!  
 Only to-night,  
 Late in the night,  
 From the chase I alight!

To this the lady replies:

Anders hab' ich gedacht:  
 Tanzen will ich die Nacht!  
 Bleib vor der Thür,  
 Spät vor der Thür,

Willst du nicht tanzen mit mir!

*Translation. (E.)*  
 Other plans are in sight;  
 I go dancing to-night!  
 There at the door,  
 Late at the door,  
 Stay then, till dancing is o'er!

This little piece is welcome as an instance of departure from the too-serious mood, and its effect is in every way pleasant. But the composer himself has trained us to be severe in criticism, and is answerable for the expectation which these little pieces do not quite fulfil.



## OP. 29. TWO MOTETS.

*For Five-part Mixed Choir. A capella. Pianoforte  
Accompaniment by the Composer for Rehearsal only.*

- No. 1. "ES IST DAS HEIL UNS KOMMEN HER" (*A Crown of Grace for  
Man is wrought.*)  
No. 2. "SCHAFFE IN MIR GOTT EIN VEIN HERZ" (*Make me, O Lord  
God, Pure in Heart.*)

NO. I. ES IST DAS HEIL UNS KOMMEN HER.  
(*A Crown of Grace for Man is wrought.*)

**I**N E; common time (changing to  $\text{C} \text{C}$ ); chorale (followed  
by Fugue "Allegro"); score, S.A.T.B.; first line—"Es  
ist das Hiel uns kommen her." (A crown of grace  
for man is wrought.)

*Translation. (E.)*

<i>Text.</i>	
Es ist das Heil uns kommen her	The Saviour from above draws
Von Gnad' und lauter Güten	nigh,
Die Werke helfen nimmermehr	No more shall ill assail us,
Sie mögen nicht behüten!	In Him our future trust shall lie,
Der Glaub' sieht Jesum Christum	Our works cannot avail us.
an:	Our Faith is in God's only Son,
Der hat g'nug für uns all' gethan	Who pardon for our sins has won,
Er ist der Mittler worden.	Whose help shall never fail us.

This work is one of the very few choral productions of which we might reasonably have expected a greater supply in virtue of the composer's position as conductor of the Vienna Singakademie at the period of its composition. It

may be described as the first in which he proves himself a legitimate follower of Sebastian Bach in his manner of obtaining great effects by polyphonic means, coupled, however, with a free employment of the resources of modern harmony. These remarks by one critic are so corroborated in every direction that their justice may be entirely taken for granted; but as reviews have a tiresome habit of breaking off just at the moment when the reader is expecting some more precise information, it will be the endeavour to supply this.

The chorale, as such, requires, of course, no comment, and it need only be mentioned in connection with it that Brahms has not availed himself of five-part harmony until the cadence; the two basses singing in unison until then. Also that the music assigned to the first two lines of the text is the same as that of the third and fourth lines.

We will therefore imagine the chorale to have concluded; so that we are now entering upon the Fugue, in  $\text{C} \text{C}$  Allegro; of which the plan must first be explained.

Each line of the chorale is successively taken as a separate subject and well developed; thus rendering the form of the entire work one of the most perfect symmetry. The danger in such cases is, of course, to conceal the rectangular character, so to speak, of the design; and, whoever will carefully examine the natural flow preserved in passing from one section to another, will at once recognise Brahms as a past master in such matters. On the other hand, it must be confessed that the chorale lends itself very happily to the purposes of such a work; because its first line contains no sub-divided beats (quavers) and therefore, when these occur in the fugato upon the second line, the increased motion thus naturally produced is precisely what would have been desirable had the work been entirely free. As it is, the fugue stands out as a glorified reproduction of the chorale; every feature of which is faithfully adhered to, even to the repeat of its first section. Its fitness for the purpose to which it has been applied is again shown by its last line consisting of whole beats, and therefore naturally inducing the reposeful feeling required for conclusion. The perfection of Brahms's work is again shown in the fact that the penultimate line of text has a free treatment; evidently for

the purpose of throwing the last feature into relief. The fugal leads for the whole scheme are here shown :

First line of text T.A.S.B. }  
 Second line of text A.S.B.T. }  
 Third line of text T.A.S.B. }  
 Fourth line of text A.S.B.T. }  
 Fifth line of text T.A.S.B.  
 Sixth line of text free treatment.  
 Seventh line of text B.T.A.S. poco a poco piu sostenuto, and of the character of stretto.

These leads, presenting a four-part appearance, may cause the reader some wonder; but the first bass is right nobly accounted for. It is employed throughout the work in pompously delivering the entire chorale in augmentation; thereby producing an effect so devotionally expressive, and so impressing all hearers with a sense of the unity and true loveliness of the work as to form its crowning feature. The choral effect is immense; and the command of counterpoint exhibited, and which consists in its complete control simultaneously with faithful adherence to all artistic requirements, has never been seen since Bach.

## No. 2. AUS DEM 51<sup>STEN</sup> PSALM.

*(Make me, O Lord God, Pure in Heart.)*

- (0) (a) Schaffe in mir Gott ein rein Herz, und gib mir einen neuen gewissen Geist.  
 (1) (b) Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir.  
 (2) (c) Tröste mich wieder mit deiner Hülfe, und der freudige Geist erhalte mich.\*

The text, as thus exhibited, shows the musical division of the work; but an important fourth section is provided by a fugue upon the repeated words :

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\* (a) Create in me a clean heart, O God; and renew a right spirit within me.  
 (b) Cast me not away from thy presence; and take not thy holy spirit from me.  
 (c) Restore unto me the joy of thy salvation; and uphold me with thy free spirit (Ps. 51, verses 10-12).

(*d*) "Und der freudige Geist erhalte mich." (and uphold me with thy free spirit).

It may be mentioned that the second movement (*b*) is also a fugue; and, as (*a*) and (*c*) are both slow movements, a general survey may easily be obtained. Now, to be more precise.

(*a*) In G; alla breve; "Andante moderato."

This short movement exhibits a beautiful contrapuntal design; the bass part consisting of the melody in strict augmentation, and consequently occupying the same time in one delivery as is required for two-fold enunciation by the upper part. In the latter the melody is of twelve-bar extent. The entire movement consists, therefore, of twenty-five bars; being 12 + 12 + 1; the latter being a cadence-prolongation. The character is devotional.

(*b*) In G minor; common time; "Andante espressivo"; tonal fugue; fugal entry, T.A.S.B.; subject of three-bar length.

The principal characteristic of this movement is its chromatic harmony, from which a pathetic expression is evolved. The composer's contrapuntal resource is evidently here held in restraint for reasons which become obvious when we remember that the finale is also a fugue. Thus the entire text occupies but fifty-five bars in all.

(*c*) In G; time,  $\frac{3}{4}$ ; "Andante."

In this short movement nine bars are first occupied by a canon between tenor and second bass; and nine more for a repetition of the same between soprano and tenor; after which a further canon takes place between tenor and second bass, followed by a two-bar transition to the fugue. During the canons the vocal harmony is amplified by a third part, provided in the first instance by first bass and afterwards by the alto. The canon combinations are therefore T.B.B., S.A.T. and T.T.B.

(*d*) In G; time,  $\frac{3}{4}$ ; "Allegro."

A tonal fugue of joyful character, full of bracing quaver-motion; which, being in Allegro, in triple-rhythm, and com-

posed principally of grade-work, is in splendid contrast to the rest of the work—a feature from which it derives much of its effect.

Considering the limited extent of the other movements and Brahms's constant and accurate regard to proportion, it was not to be expected that this fugue would be greatly developed. The entry is for S.A.T.B.; the two basses remaining in unison for the first few phrases. The conclusion is provided by a stretto in "animato," previous to which the spirit of this feature is created by the use of fragments of the subjects being treated in close imitation. A ponderous cadence fitly completes the work.

OP. 30. GEISTLICHES LIED.

(Sacred Song.)

*For Chorus and Organ.*

FIRST WORDS: "LASS DICH NUR NICHTS NICHT DAUREN."

*(O Heart Subdued with Grieving.)*

FOR S.A.T.B.; *alla breve*; key, E flat; "Langsam"; accompaniment indicated as "for organ, or piano three or four hands" (disposed in three lines at the opening bars apparently as an indication of the mode of division, after which it is condensed to two lines); words by Paul Flemming (1609-40).

This work is really a two-part double canon, and in respect of that character is of great interest to the student. Its style is, of course, essentially severe; and, save for the necessity of slight eliminations, might almost pass for a mediæval specimen. The poetical rhythm is here shown:

Sei nur in allem Handel  
Ohn' Wandel  
Steh feste  
Was Gott beschleusst das ist  
Und heisst  
Das Beste.

*Translation. (E.)*  
On actions true and manifest  
No stain  
Can rest;  
Let God's decree and grand  
behest  
Remain  
The best.

Of these strophes there are three; all set differently though in the same spirit, and with minim pulsations. There is, however, a momentary crotchet pulsation at the words "steh

feste" of the above quotation, and at the words "sei stille," which is the corresponding situation in the first setting.

There are organ symphonies of varying lengths between the settings, and a somewhat extended choral "Amen" on tonic pedal. Variety is imparted by free treatment of the organ part, which sometimes leaves the voices unaccompanied for a time, afterwards entering with a rising figure composed partly of arpeggios and partly of passing notes, and sustaining continuous crotchet motion for several bars. The conclusion is a gradual diminuendo.

## OP. 31. THREE QUARTETS.

*S.A.T.B. with Pianoforte Accompaniment.*

- No. 1. WECHSELLIED ZUM TANZE ... (*Come with me, fairest.*)  
No. 2. NECKEREIN ... (*Oh maiden dearest, my heart is true.*)  
No. 3. DER GANG ZUM LIEBCHEN ... (*The Trysting Place.*)

### No. 1. WECHSELLIED ZUM TANZE.

*(Come with me, fairest.)*

**I**N C minor (partly in A flat); time,  $\frac{3}{4}$ ; "Tempo di Menuetto con moto"; words by Goethe; first line—"Komm mit o schöner." (*Come with me fairest.*)

Of this number Florence May says that it is "in dance measure and has two alternate melodies severally adapted to the character of Goethe's verses. The first of these (in E flat) is allotted to contralto and bass who represented the 'indifferent pair'; the second (in A flat) being given to the 'tender pair.' Brahms has delightfully expressed the difference of mood animating the two couples, and by the simple device of writing the first of the two little duets in imitation (the bass following the contralto at a bar's distance) has suggested a tone of bright enjoyment which contrasts effectively with the romantic spirit of the lover's song."

The piece opens with an eight-bar symphony. Then to the "Gleichgültigen" (or indifferent ones) are given eight bars modulating to D; and (after four-bar symphony) eight



more bars, followed by symphony, modulating to A flat, and introducing the "Zärtlichen," or tender ones. To the latter are given twenty-six bars in two sections of eight and eighteen bars respectively, each repeated, and the whole in the key of A flat. This constitutes one setting; which is repeated to different words and followed by a coda of thirty-three bars; the composition concluding with eight-bar symphony.

The "tempo di menuetto con moto" is presumably a shade slower than the conventional "valse lente." The music, though essentially melodic, is not without a certain heaviness due to the almost perpetual crotchet succession; though this feature imparts to the accompaniment a gracefulness all the more welcome.

A short extract of the poem is here given :

	<i>Translation. (E.)</i>
Komm mit o schöner, komm mit mir zum Tanze	Come along with me, pretty one, let's have a dance,
Tanzen gehört zum festlichen Tag,	Not to do so on festival day were a shame;
Bist du mein Schatz nicht so kannst du es werden	If you love me 'tis well; but, if not, there's a chance—
Wirst du es nimmer, so tanzen wir doch.	If never you do so we'll dance all the same.

This will give the reader a fair idea of the indifference of the one pair; whilst we may leave him to imagine the other's tenderness.

## No. 2. NECKEREIEN.

*(Oh maiden dearest, my heart is true.)*

In E; time, common; "Allegretto con grazia"; words of Moorish origin; first line—"Fürwahr mein Liebchen." (Oh maiden dearest, my heart is true.)

The title of this piece (meaning literally "teasing tricks") partly conveys its character, but this will be far better exemplified by an extract from the words. Firstly, a short quotation from the original; thus :

Fürwahr mein Liebchen, ich will nun frei'n  
 Ich führ als Weibchen dich bei mir ein  
   Du wirst mein  
 Und wolltest du es auch nicht sein  
   So werd ich ein Täubchen;  
   etc.

The reader conversant with German will probably perceive the whole drift from the above; but for the benefit of the English reader more space is required. Let him imagine, therefore, a “teasing” dialogue corresponding to the following translation (*E.*):

(*He*) Now, truly, my fair one, I'm going to marry;  
 And to take you for wife I'm not going to tarry;  
   For you're mine!  
 And should you endeavour my wishes to parry  
 (*She*) ———I'd turn into a dove,  
 A white-feathered dove and fly in the wood—  
 (*He*) But all to no good  
   For as soon as you'd done  
   I'd just get my gun,

and, of course, spy for the dove with the most direful results. Naturally the same form carries the young people through various vicissitudes; so, after the same preamble, when the time comes for the young lady to invent a new expedient, she says:

(*He*) Then I'd be a fish,  
 A bright little fish and swim in the sea—  
   But that could not long be,  
   For I have a net,  
   Which I'd very soon set.

from which moment the capture of the fish is obvious. In the next verse the “Neckerei” takes this form:

(*She*) Then I'd be a hare,  
 A fleet-footed hare and run in the field—  
 (*He*) But 'twould be no shield,  
   For I have a hound,  
   And with him I'll be bound  
   That I'd soon catch the hare.  
   etc.

Under these playful circumstances we accept the division of the sentiment between S.A. and T.B.; so that, for a long time, the four-part harmony is never heard except for an instant where the settings meet. In the last setting, “ani-

mato," this occurs freely; and it leads the piece to a fine conclusion.

### No. 3. DER GANG ZUM LIEBCHEN.

*(The Trysting Place.)*

In E flat; time,  $\frac{3}{4}$ ; "con moto e grazioso"; words, Bohemian; first line—"Es glänzt der Mond nieder." (The moonbeams are falling, the night-birds are calling.)

There are two verses; the verse consisting of six phrases—five of four-bar and one of two-bar length. There is also a coda refrain of twenty-one bars, with general diminuendo effect. The music is of "valse lente" character.

The piece opens with eight-bar symphony, consisting of theme to accompaniment of two-quaver slurs in middle parts. Figure of accompaniment is a continual quaver motion for both hands, phrased to include the last crotchet of one bar and first two of the next; and the music is a development of No. 5 of the waltzes for piano. The words scarcely call for mention; though we may infer that Brahms had a weakness for them from his having set the poem again as No. 1 of Op. 48; to which refer.

OP. 32. NINE LIEDER UND GESÄNGE.  
(Songs and Vocal Pieces.)

*For Solo Voice with Piano Accompaniment.*

- No. 1. WIE RAFFT ICH MICH AUF IN DER NACHT ... (*In the Night.*)  
No. 2. NICHT MEHR ZU DIR ZU GEHEN ... (*I promised Thee.*)  
No. 3. ICH SCHLEICH UMHER ... (*Amid the gloomy woods.*)  
No. 4. DER STROM, DER NEBEN MIR VERRAUSCHTE ... (*O Where.*)  
No. 5. WEHE, SO WILLST DU ... (*Vain is thy Power.*)  
No. 6. DU SPRICHST, DASS ICH MICH TÄUSCHTE (*You say my heart  
deceived me.*)  
No. 7. BITTERES ZU SAGEN DENKST DU (*Smiles about thy lips are  
straying.*)  
No. 8. SO STEHEN WIR ... (*No more we Twain go forth a-Maying.*)  
No. 9. WIE BIST DU, MEINE KÖNIGIN ... (*Thou art my Queen.*)

No. 1. WIE RAFFT ICH MICH AUF IN DER  
NACHT.

*(In the Night.)*

**I**N F minor; time, common; "andante"; compass, C to G flat; words by Aug. v. Platen (1796-1835); first line—"Wie rafft ich mich auf in der Nacht." (I arose from my dreams in the night.)

There are four verses, of which the second and third are to same music (though to different settings of the accompaniment) and the last differs considerably from the first, although framed upon the same rhythmic and melodic basis.

Though "andante," the song is of agitato character and is possessed of dramatic power; the key to which will be furnished by the following extract:

	<i>Translation. (E.)</i>
Der Mühlbach rauschte durch felsigen Schacht	In rocky groove hastened the brooklet in flight,
Ich lehnte mich über die Brücke	As I lean'd o'er the bridge; and
Tief unter mir nahm ich die Bogen in Acht	with yearning I kept each impetuous wavelet in
Die wallten so sacht	sight,
In der Nacht—In der Nacht	With its heaving so light,
Doch wallte nicht eine zurücke.	In the Night—In the Night: Yet never a one came returning.

The accompaniment opens with a unison passage, march rhythm, but soon breaks into triplets of reiterated chords, producing, with the bass, a continuous quaver motion. In the second verse these triplets are taken entirely with the right hand, the bass having an independent melody formed from the first theme; whilst in the third verse this process is exactly reversed, and in the fourth a great variety is attained by free use of all the previous figures.

## No. 2. NICHT MEHR ZU DIR ZU GEHEN.

*(I Promised Thee.)*

In D minor; time,  $\frac{3}{2}$ ; "langsam"; compass, C to E flat; words by G. F. Daumer (Moldavian); first line—"Nicht mehr zu dir zu gehen." (I promised thee last evening.)

It will be desirable in the first instance to give short extracts from the text; one from Verse 1:

(a)  
Nicht mehr zu dir zu gehen  
Beschloss ich—und beschwor ich.

and another from verse three:

(b)  
Ach! rede, sprich, ein Wort nur  
Ein einziges—ein klares.

with their translation (*E.*):

(a)  
No more to go near thee, love  
I could not—and I would not.

and :

(b)

Ah! speak tho' 'twere one wordlet,  
A clear one—and a dear one.

for the purpose of bringing home to the reader's mind the beauty of these feminine endings, which is akin to that of the "e mute" in French poetry. This is important in forming an estimate of Brahms's work, because it enables us to see how largely his choice of words enters into the composition of his songs.

The  $\frac{3}{2}$  time in this instance is also notable as a point of detail, for the song might as easily have been noted in  $\frac{3}{4}$ . But the effect to the eye (and therefore to the mind) would not have been quite the same had  $\frac{3}{4}$  been chosen, because two quavers grouped have a visual aspect of greater interdependence than two separate crotchets.

The gracefulness of the accompaniment in filling the time-interstices left by the voice part, the charm of the second verse (*animato*) breaking off into triplets and the unity resulting from the return to first setting combine to form a perfect song.

### No. 3. ICH SCHLEICH' UMHER.

(*Amid the Gloomy Woods.*)

In D minor; time,  $\frac{3}{4}$ ; "mässig" (*moderato*); compass, D to D; words by Aug. v. Platen; first line—"Ich schleich' umher betrübt und stumm." (*Amid the gloomy woods I stray.*)

A little song, truly, but a gem. Its melancholy character is sufficiently indicated by the concluding words of each verse:

Könnt ich je zu düster sein?

or :

Could I ever be too sad?

The figuration of the accompaniment lies in the bass only;

and, as occurs frequently in other very short songs, is not reduced to favour a return, but, having proceeded from ordinary to triplet quavers, so remains to the end.

No. 4. DER STROM DER NEBEN MIR  
VERRAUSCHTE.

(O Where.)

In C sharp minor; time, common (with interspersed  $\frac{3}{2}$ ); "moderato ma agitato"; compass, C sharp to E; words by Aug. v. Platen; first line—"Der strom der neben mir ver-rauschte." (The torrent through the valley leaping.)

The burden of this song consists of the words "Wo ist er nun?" (Where is it now?) as will be seen from the following:

Der strom der neben mir ver-		<i>Translation. (E.)</i>
rauschte—		The stream which by me fast was
Wo ist er nun?		rushing—
Der vogel dessen Lied ich		Where is it now?
lauschte—		The bird whose song I heard so
Wo ist er nun?		gushing—
		Where is it now?

It is for the extension of the final note given to this expression that the  $\frac{3}{2}$  time is so frequently introduced. The agitato accompaniment is elaborate and varied, and the climax of the song is reached at the conclusion, where the singer asks:

Und jener Mensch den ich gewesen,  
Und ich längst mit einem andern 'Ich' vertäuschte  
    Wo ist er nun?

The earnestness and passion displayed in German poetry by such freedom in rhythm is but ill portrayed in English at all times; so that the following translation (*E.*) is merely to be taken as an approximation:

And the man I was—  
And long since have changed  
For this—my other being—  
Of him I ask, in fear—  
Where is *he* now?

## No. 5. WEHE, SO WILLST DU.

*(Vain is thy Power.)*

In B minor; time,  $\frac{3}{8}$ ; "allegro"; compass, F sharp to G sharp; words by Aug. v. Platen; first line—"Wehe, so willst du mich wieder." (Vain is thy power to enthral me.)

The inspiriting nature of this song may be conveyed in very few words:

Strebe dem Wind entgegen,  
Dass er die Wange dir kühle,  
Grüsse den Himmel mit Lust.

There is a fine flavour of the North in these masculine phrases and they remind us that the highest poetry seeks an independence from rhyme, just as the highest music rebels against the eternal "metric convention." The following is the translation (*E.*):

Turn a bold front to the blast;  
Let it cool thy burning cheek;  
Salute thou the heavens with ardour.

The accompaniment is varied; repeated chords being frequently employed in the right hand with running octaves in the bass: the latter mostly imitative of features in the voice part. The modulation is very free, as the result of which an enharmonic change is necessitated for the return.

## No. 6. DU SPRICHST DASS ICH MICH TÄUSCHTE.

*(You say my heart deceived me.)*

In C minor (finishing major); "andante con moto"; compass, E flat to A flat; words by Aug. v. Platen; first line—"Du sprichst dass ich mich täuschte." (You say my heart deceived me.)



*Translation. (E.)*

Du sprichst dass ich mich täuschte,	Thou speak'st—but to deceive me,
Beschworst es noch und hehr.	Thou swear'st—aye! e'er so sore.
Ich weiss ja doch—du liebtest:	Thou lov'd'st—I do believe thee:
Allein, du liebst nicht mehr.	But now thou lov'st no more.

The music offers us another example of Brahms's delightful manner of, as it were, hovering round the strophic song. Here we have three verses which are (if one will) to be described as "durchcomponirt" or furnished with independent setting throughout. But the spirit of the "Volkslied" is ever there and the extent of the departure from a detailed observance of its form is always the measure of the variety in sentiment presented by the poetical thought.

The accompaniment presents a continued quaver motion produced by equal co-operation of the two hands, but varied by occasional triplets in an inner part.

## No. 7. BITTERES ZU SAGEN DENKST DU.

*(Smiles about thy Lips are Straying.)*

In F; time, common; "con moto espressivo ma grazioso"; compass, E to G; words by G. F. Daumer (after Hâfis, Persian poet of the fourteenth century); first line—"Bitteres zu sagen denkst du." (Smiles about thy lips are straying.)

*Translation. (E.)*

Bitteres zu sagen denkst du		Say bitter things—I know you
Aber nun und nimmer kränkst du		Are not offended—though you
Ob du noch so böse bist.		E'er so angry be.

will convey some idea of this song, which, in construction, is similar to No. 6. The accompaniment has a constant quaver figure, the feature of which is that it consists of the full quaver subdivision of the bar, less percussion of the first and sometimes also of that of the third, beat.

## No. 8. SO STEHEN WIR.

*(No more we Twain go forth a-Maying.)*

In A flat; time, allabreve; "In gehender Bewegung" (moderato); compass, E flat to F; words by G. F. Daumer after Hâfis); first line—"So stehen wir, ich und meine Weide." (No more we twain go forth a-Maying.)

	<i>Translation. (E.)</i>
So stehen wir, ich und meine Weide	So there we are—my willow-tree
So leider mit einander Beide	and I,
Nie kann ich ihr was thun zu Liebe	Our hearts give forth united but
Nie kann sie mir was thun zu	one sigh,
Liede.	I cannot bring to it the slightest
	joy,
	Nor can it harm me, or bring
	danger nigh.

A song of very delicate expression, scarcely to be well rendered by any singer who is not also a musician. Common time and  $\frac{6}{4}$  are simultaneously sustained throughout, and result in exactly the slight degree of agitato required by the sentiment.

There are three verses, of which the third, although a different setting, gives practically the effect of a return, which is further strengthened by the absence of all prolongation or coda character.

## No. 9. WIE BIST DU, MEINE KÖNIGIN.

*English version by W. G. Rothery.—(Thou art my Queen.)*  
*English version by R. H. Benson.—(Ah! sweet my Love,*  
*thou charmest me.)*

In E flat; time,  $\frac{3}{8}$ ; "adagio"; compass, D sharp to F sharp; words by G. F. Daumer (after Hâfis); first line—"Wie bist du meine Königin." Rothery version (Thou art my queen, beloved maid.) Benson version (Ah! sweet my love, thou charmest me.)

That this is a popular song may be inferred from its being the only number of this set for which an English translation is provided. The reasons for this lie on the surface; for, in form, it is of conventional type, three verses out of four (Nos. 1, 2 and 4) being to same music, besides which its melody is of the kind which ordinary folk seem best able to understand—the kind, that is, in which the intervals have independently a sweet-sounding succession, and repel the employment of abstruse harmonies. It is thus interesting to note that had Brahms chosen to temper his music in this way no man could have better succeeded than he. But he never did so, except from deliberate choice of such means as the most suitable for the occasion; and hence it follows that the popularity of the song is well deserved.

Wie bist du meine Königin  
 Durch sanfte Güte—wonnevoll  
 Du lächle nur, Lenzdüfte weh'n  
 Durch mein Gemüthe—wonnevoll.

The word *wonnevoll* (joyful) is used in the same way for every verse, amounting even in the original to a certain degree of poetical license. To render it in English is therefore almost impossible, but the following translation (*E.*) is offered:

And how art thou, my gentle queen?  
 Whose goodness teems  
                                   " So joyfully "  
 That when thou smil'st the air, I ween,  
 Of perfume seems  
                                   " So joyfully."

The accompaniment forms a continual semiquaver motion provided mostly by the left hand in the form of a simple arpeggio. There is a vocal bar's rest before the word *wonnevoll* in each verse and a four-bar symphony between the verses.

Fuller-Maitland remarks of this song that it is the only one hitherto which reaches the level of ardour attained in the "Magelone" songs, which immediately follow.

The names by which these songs are usually indicated are merely "first-words," as, in reality, no titles have been provided. It will also be observed that the same happens in many other instances.

## OP. 33. FIFTEEN ROMANZEN.

(Romances on Words taken from Tieck's Poem  
"Die Schöne Magelone.")

*For Solo Voice with Pianoforte Accompaniment. Dedicated to Stockhausen.*

- No. 1. KEINEM HAT ES NOCH GEREUT (None has ever mourned.)  
No. 2. TRAUN! BOGEN UND PFEIL SIND GUT FÜR DEN FEIND (Ho!  
broadsword and spear.)  
No. 3. SIND ES SCHMERZEN, SIND ES FREUDEN (Are they sorrows,  
are they pleasure?)  
No. 4. LIEBE KAM AUS FERNEN LANDEN (Love came forth from far-  
off places.)  
No. 5. SO WILLST DU ... (Will deign to be near me.)  
No. 6. WO SOLL ICH DIE FREUDE ... (Oh joy out of measure.)  
No. 7. WAR ES DIR ... (Twas for thee.)  
No. 8. WIR MÜSSEN UNS TRENNEN (The hour of our parting.)  
No. 9. RUHE, SÜSSLIEBCHEN ... (Rest thee, my Lady.)  
No. 10. SO TÖNET DENN, SCHÄUMENDE WELLEN (The sea waters roar.)  
No. 11. WIE SCHNELL VERSCHWINDET (As fame and power fast fade  
away.)  
No. 12. MUSS ES EINE TRENNUNG GEBEN (Must we then once more be  
parted?)  
No. 13. GELIEBTER, WO ZAUDERT DEIN IRRENDER FUSS? (Sweet love,  
what can hinder thy coming so long?)  
No. 14. WIE FROH UND FRISCH ... (How free and fresh.)  
No. 15. TREUE LIEBE DAUERT LANGE (Love long tried hath long  
endured.)

WHEN Brahms, in 1853, departed with Remenyi for a concert tour, it involved his saying "good-bye" to his playmate Lischen,\* but the happy hours he had spent with her were not forgotten, and one of the most

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\* This was Lischen Gieseman, who, when next meeting with Brahms, had become Frau Denninghoff.

treasured of these remembrances must have been that of having read with her the story of the beautiful Magelone and Knight Peter with the silver keys. He did not meet her again until 1861, by which time she was already married; and, whether the sight of her re-awakened this memory or no, the reader must be left to imagine by the light of what follows.

In the following summer Brahms went to the Düsseldorf Musical Festival, where he met Dietrich; and the two, knowing that Mme. Schumann was staying near Kreuznach, took up their abode in the neighbourhood, where both kept working industriously. When the time came to disclose the nature of the production upon which Brahms had been engaged, it turned out to be the first six numbers of a new song-cycle upon this very legend of the fair Magelone and her valorous knight, Peter.

The story is associated with a beautiful ruin on the south coast of France, and Tieck's version, upon which Brahms founded his cycle, dates from 1812, and provides for seventeen songs. The Brahms cycle, however, consists of only fifteen; and, as our concern is entirely to enable the reader to piece these together so as to form a coherent narrative, we shall now take their text exclusively as material.

In former times a count who reigned in Provence had a son; of whom, on account of his many good qualities and gifts, he was justly proud. It so happened that, at a tournament given by his father, this lad distinguished himself so greatly as to court the attention of a minstrel who was present; by whom he was persuaded that, in order to enlarge his mind, it was absolutely necessary that he should travel. The song-cycle commences at this point, and the present plan will be to illustrate the text of each number by giving a few words of the original (which, of course, some readers will prefer to any translation), as the German, being somewhat terse, cannot be exactly reproduced in corresponding metre. In order, however, to help the general reader to an accurate appreciation, the same few words will be given in two separate translations; by comparing which with one another he may hope more nearly to arrive at the complete sense.

## NO. 1. KEINEM HAT ES NOCH GEREUT.

*(None has ever Mourned.)*

Keinem hat es noch gereut,  
 Der das Ross bestiegen,  
 Um in frischer Jugendzeit  
 Durch die Welt zu fliegen.

*Translation. (A. Lang.)\**  
 None has ever mourned in sooth,  
 Who's his steed bestridden,  
 And in spring of lusty youth  
 Through the world has ridden.

*Translation. (Florence May.)†*  
 No one yet has rued the day  
 When on charger mounting,  
 Youthful, strong, he sped away,  
 Pain nor peril counting.

In E flat; time,  $\frac{4}{4}$ ; "Allegro"; compass, D to A flat; another edition in C.

This song is all in one movement; but there is no lack of colour, proceeding from the accompaniment. Features which immediately arrest attention are: the prancing figure at the opening which is exchanged, later on, in accordance with the varying sentiment, for one of gracefully flowing character; the rich progressions; and the peculiar diversity obtained by combined use of freedom in setting and verse-like repetition.

As the song is supposed to proceed from a minstrel not describing his own adventures but counselling the young knight to adopt an errant life, Brahms's use of characteristic features in a manner, not pronounced, but amounting to suggestion only, becomes distinctly and artistically appropriate.

## NO. 2. TRAUN! BOGEN UND PFEIL.

*(Ho! Broadsword and Spear.)*

Traun! Bogen und Pfeil  
 Sind gut für den Feind  
 Hülflos alle Weil  
 Der Elende weint.

\* A. Lang (in association with R. H. Benson) translated the Magelone Songs for the English edition.

† The authoress of the charming "Life of Johannes Brahms."

*Translation. (A. Lang.)*

Ho! broadsword and spear  
Are meet for the foe;  
All helpless the tear  
Of the wretch in his woe.

*Translation. (Florence May.)*

Yes! arrow on bow  
Shall swiftly be laid,  
To humble the foe,  
The helpless to aid.

In C minor; time,  $\frac{3}{4}$ ; "Kräftig"; compass, E to G; another edition in A minor.

This is the song which seemed to run in Peter's head just as he was on the point of leaving his parents, so that he could not refrain from singing it. He then travelled to Naples, and, on the road, heard much talk about the king's beautiful daughter, Magelone. He was also informed in the same way of a tournament shortly to be held; so, being in quest of adventure as well as somewhat conscious of his own prowess, he at once resolved to be present. Whilst waiting for the day to arrive, and with the natural desire to present a good appearance on the occasion, he had two beautiful silver keys placed upon his helmet in honour of his patron, St. Peter, and the cover of his horse decorated in like manner.

It may easily be foreseen that, when the day arrived, he distinguished himself, not only by emptying every saddle, but also by attracting the gaze of the fair Magelone.

There is a distinctly mediæval touch about this number, notwithstanding that no affectation of the kind is to be observed. And, although a presentment of the idea by latent means is very much more artistic than obvious attempts at realism, yet, if we already know the young knight to be quitting home full of the spirit of adventure, an effect of realism is produced by the appropriateness of the progressions.

The accompaniment is varied and somewhat independent of the voice in respect of its individual features; but a good deal of plain harmonization remains.

### No. 3. SIND ES SCHMERZEN SIND ES FREUDEN.

*(Are they Sorrows, are they Pleasure?)*

Sind es Schmerzen, sind es Freuden  
Die durch meinen Busen ziehn?  
Alle alte Wünsche scheiden  
Tausend neue Blumen blühn.

*Translation. (A. Lang.)*  
 Are they sorrows, are they pleasure?  
 Thoughts that in my bosom wake,  
 All old hopes are scattered  
 treasure,  
 Thousand blossoms bud and break.

*Translation. (Florence May.)*  
 Is it gladness that is ringing,  
 Is it sorrow in my heart?  
 Now a thousand flowers are spring-  
 ing,  
 And all former joys depart.

In A flat (changing to B); time, common (changing to  $\frac{6}{8}$ ); "andante"; compass, C to G; another edition in G flat.

This song may be said to result from an event subsequent to Peter's first success; for another tournament was shortly held, when Magelone, whose interest had already been aroused, was deeply moved by Peter's renewed victory. After an exchange of fond glances, the lovers (for so they may now really be called) found the opportunity to meet and speak with one another; Peter going away so intoxicated by love that he scarcely knew what he was doing. His rapture forms the subject of the present number; and, considering his excitement, which culminates at the moment when, in the grandeur of his love, he calls upon all Nature to bear witness to his steadfastness, the musical expression involves some changes of movement. Accordingly, besides the original "andante," there is a "vivace" in  $\frac{6}{8}$ , and another in common time. Neither of these changes takes place in passing to the key of B; the first of them occurring on the return and the latter at the climax above referred to.

The piece is therefore replete with contrast; and the calm opening (to which several stanzas are devoted) is afterwards quite forsaken, the conclusion being in  $\frac{6}{8}$ .

#### No. 4. LIEBE KAM AUS FERNEN LANDEN.

*(Love came Forth from far-off Places.)*

Liebe kam aus fernen Landen,  
 Und kein Wesen folgte ihr,  
 Und die Göttin winkte mir  
 Schlang mich ein mit süßen Banden.



*Translation. (A. Lang.)*  
 Love came forth from far-off  
 places,  
 All alone, alone came she  
 And the goddess smiled on me,  
 Wound me round in soft embraces.

*Translation. (Florence May.)*  
 Love drew near from distant  
 places  
 No attendant in her train,  
 Beckoned me nor called in vain,  
 Held me fast in sweet embraces.

In D flat (changing to F); time, common; "Andante" (changing to "poco vivace e sempre animato"); compass, D flat to F; another edition in C.

In the last number we dealt with Peter's excitement; but in this we are more concerned with the agitation of Magelone on account of the newcomer. As a king's daughter it became her, in the first place, to discover from whence came the youth of whom she had become enamoured and whether he was of noble birth. To this end she obtained the services of her nurse, Gertrude, who, in the execution of her mission, was fortunate enough to observe the knight engaged in prayer, on the very next day. The result of her making herself known to him was that Peter wrote this very song upon a piece of parchment; delivering it to the nurse for Magelone as the answer to her enquiry.

The first trait in this composition (as indeed in the entire work) is the essential manliness of the knight's utterances. The next is the strict and entire preservation of lyric character, notwithstanding the elaborate nature of the settings. Thus, in the middle movement of this number, there is some fine writing, associated with an amount of modulation which would seem excessive in the hands of most composers. But it all remains well in character with the opening theme; and the conception of chance having brought about the meeting of Peter and Magelone, as in the lines:

Darf ich in den Spiegel schauen  
 Den die Hoffnung vor mir hält?\*

is ever present—at least, to the trained listener.

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\* Shall I dare to trust the mirror,  
 Which my hopes before me raise?

## No. 5. SO WILLST DU.

*(Wilt Deign to be Near Me?)*

So willst du des Armen  
 Dich gnädig erbarmen?  
 So ist es kein Traum?  
 Wie rieseln die Quellen  
 Wie tönen die Wellen  
 Wie rauschet der Baum.

*Translation. (A. Lang.)*  
 Wilt deign to be near me  
 Sir knight for to cheer me?  
 This is not a dream.  
 The brooklets are flowing,  
 The greenwoods are glowing  
 And murmurs the stream.

*Translation. (Florence May.)*  
 Does pity so tender  
 Tell love's sweet surrender?  
 Oh! am I awake?  
 The fountains are springing,  
 The streams softly singing,  
 And all for love's sake.

In F; time,  $\frac{2}{4}$ ; "Allegro"; compass, E flat to G; another edition in D.

In addition to the parchment upon which the last song was inscribed, Peter had given the nurse a ring for herself. Magelone, however, could not rest until she had persuaded the nurse to give this to her in exchange for another one; and she no sooner possessed that of Peter than she hung it to a chain of pearls which was round her neck. Then, on going to rest, she dreamed of many delightful things; and especially of another ring more precious—the one which she expected Peter to send specially for her on the next occasion. And so it happened; for, when Peter met the nurse again in church the next day, he not only sent Magelone a ring, but, with it, a leaf upon which this present song was inscribed.

The music is in entire contrast with the passion of the preceding number; for the knight has now received encouragement, finding its natural expression in a pleasurable calm; not, perhaps, altogether devoid of agitation, but stirred only by happy feelings. This mood is faithfully presented; and, as might be supposed, the song is rather short and in one movement. That the accompaniment is in-

teresting goes without saying, for nothing vapid can ever be set to Brahms's account; but, judged by his own high standard, there is little feature.

## No. 6. WO SOLL ICH DIE FREUDE.

*(Oh! Joy out of Measure.)*

Wie soll ich die Freude  
Die Wonne denn tragen?  
Das unter dem Schlagen  
Des Herzens die Seele nicht scheide.

*Translation. (A. Lang.)*  
Oh! joy beyond measure  
The hour of our greeting,  
My heart wildly beating,  
All fainting, all lifeless for  
pleasure.

*Translation. (Florence May.)*  
Oh! how shall I measure  
The joy of our meeting,  
My spirit's wild beating  
Acclaimeth my soul's only treasure.

In A; common time (changing to  $\frac{3}{4}$  and  $\frac{2}{4}$ ); "Allegro" (changing to "poco sostenuto," "poco animato" and "vivace ma non troppo"); compass, C sharp to F sharp; another edition in G.

This song is the expression of Peter's unbounded delight at the prospect of being able to unfold his love; for the nurse, having an inclination to help him, and meeting him again in church, made him swear his honourable intent, as a condition of informing him of the secret way to her own room; where he would be able to see Magelone the next day, in order to declare his passion. Peter, being naturally impatient for the happy moment to arrive, this song is the outcome of his endeavour to hasten the time.

The mediæval legends wonderfully contrive to arrange the excitement in waves, so that interest shall not flag; and, in this case, the peace of mind delineated in the last number now gives way to a mood of fervid expectation. Mixture of rhythm is the great feature musically; and, in the first movement alone, the combination of duple and triple division of the crotchet-beat is almost continual. The changes to sostenuto, animato and vivace are in favour of passing

sentiments only; but each of these movements is characterised by appropriate designs in figuration; and the vivace forming the *finale* introduces an imitation of the accompaniment at the opening, restoring to the piece something of the unity which its freedom might otherwise have obscured.

## No. 7. WAR ES DIR.

(*'Twas for Thee.*)

War es dir, dem diese Lippen bebten  
 Dir der dargebot'ne süsse Kuss?  
 Gibt ein irdisch Leben so Genuss?  
 Ha! wie Licht und Glanz vor meinen Augen schwebten  
 Alle Sinne nach den Lippen strebten.

<p><i>Translation. (A. Lang.)</i>          'Twas for thee, for thee my lips          were burning,          All for thee the softly trembling          kiss,          Can an earthly fortune win such          bliss?          Ha! what fancy forms before my          eyes are turning,          And awaken all my spirit's yearning.</p>	<p><i>Translation. (Florence May.)</i>          Were they thine on which these          lips were pressing,          Thine the frankly offered tender          kiss?          Dwells in earthly living so much          bliss?          Ha! what light and life were in          thy sweet confessing,          All my senses tremble in its          blessing.</p>
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In D (changing to G); time,  $\frac{3}{4}$ ; "Lebhaft" (changing to "animato"); compass, E to G; another edition in B flat.

This song relates, of course, to the event looked forward to in the last number. When at last the hour arrived for the lovers to meet, the happy result being a mutual declaration of affection, Peter gave to Magelone the third and most precious ring; while she, taking the gold chain from her neck, hung it round that of Peter, accompanying the gift by words of troth; after which they embraced and parted. Peter was so overcome with happiness that he took up his lute and sang in the spirit of fervour which the song so well describes. Its musical setting is pervaded, therefore, entirely by the one sentiment; the change represented by the animato being one of movement only—not of character.

The increased tempo, however, causes the cessation of the previous quaver-figure in left hand of accompaniment; but apparently merely for convenience in respect of pace; and, altogether, the number belongs to the more placid kind already represented by No. 5. In it the knight is dwelling upon the remembrance of Magelone's first kiss, and doubting whether his happiness is not too great to be real.

When the affinity between this sentiment and that of No. 5 is also considered, it may be that a light is thrown upon Brahms's method; but this is a subject best left to the student's own consideration.

## No. 8. WIR MÜSSEN UNS TRENNEN.

*(The Hour of our Parting.)*

Wir müssen uns trennen  
 Geliebtes Saitenspiel.  
 Zeit ist es zu rennen  
 Nach dem fernen erwünschten Ziel.

*Translation. (A. Lang.)*  
 The hour of our parting  
 Sweet lute, is at hand,  
 'Tis time we were starting  
 To the far-off longed-for land.

*Translation. (Florence May.)*  
 Dear strings, we are parting  
 This night for evermore,  
 'Tis time to be starting  
 For the far-off blissful shore.

In G flat (changing to B flat); time, common (changing to "allabreve"); "andante" (changing to "allegro"); compass, D flat to G; another edition in E flat.

This is Peter's adieu to his lute when upon the point of starting off with his lady love; but the way in which this resolution had been arrived at must first be explained to the reader.

The knight in whose honour the first tournament had been held was Sir Henry of Carpone, whose suit for Magelone's hand was supported by her father, the King of Naples. Another tournament in the same knight's honour was shortly afterwards held; Peter being again victorious. But, considering the dangers in view, he had begun to think that

the time had now arrived to endeavour to secure the object of his affections; and he, therefore, told Magelone that his parents were expecting him to return home. On hearing this she was distressed by the fear that, during her lover's absence, her father might very likely insist upon her marrying Sir Henry. She accordingly asked Peter to take her with him, and to have two horses ready for that purpose on the following night. Peter was naturally overjoyed at this renewed proof of affection; so, after bidding farewell to the scene of their meeting, and having returned home, he addresses his lute as this number describes.

The address to the lute is naturally a subject bidding us expect a somewhat florid accompaniment. The proof of Magelone's constancy, which Peter has just received in the form of her determination to fly with him, is also one which opens up a prospect of adventure; and, of this prospect, Brahms's method of suggestion is sure to take note. In short, it is clear that the relations between Nos. 5 and 6 are here likely to be repeated.

The final andante, in which the knight expresses his longing for morning to come, is the same melody (differently turned for a conclusion) as that with which the song opens, but provided with entirely new figures of accompaniment; for, of Brahms's fertility in this respect, there was literally no end.

## No. 9. RUHE SUSSLIEBCHEN.

*(Rest thee, my Lady.)*

Ruhe, Süßliebchen, im Schatten  
 Der grünen dämmeruden Nacht;  
 Es säuselt das Gras auf den Matten,  
 Es fächelt und kühlt dich der Schatten  
 Und true Liebe wacht.  
     Schlafe, schlaf' ein,  
     Leiser rauscht der Hain,  
 Ewig bin ich dein.

*Translation. (A. Lang.)*

Rest thee, my lady, in shadow  
 Of darkling glimmering brakes.  
 The grass is aware in the meadow  
 And cool is thy couch in the  
 shadow,  
 And true love near thee wakes.  
 Sleep Love, mine own,  
 Woods make drowsy moan,  
 Ever I'm thine own.

*Translation. (Florence May.)*

Rest thee, sweet love, in the  
 shadow  
 Of leafy, glimmering night,  
 The grass rustles over the meadow,  
 Refreshing and cool is the shadow,  
 And love holds thee in sight.  
 Sleep, Lady mine,  
 Hushed in woodland shine.  
 Ever I am thine.

In A flat (changing to A); time,  $\frac{6}{8}$ ; "langsam" (changing to "animato"); compass, D to F sharp; another edition in F sharp.

The scene depicted in this song occurred on the journey; when Magelone, becoming fatigued, was obliged to seek repose. When the pair had selected a shady nook for the purpose, Magelone besought Peter to waft her to sleep by mingling his song with that of the birds and the forest-voices; and she added to this an earnest admonition that he should wake her in good time for continuing the journey.

Thus we see that the placid again intervenes for purposes of contrast, and that a prospect is in view of meeting the same relation between the numbers that we have already experienced. Over a continually syncopated bass we have a melody merely suggestive of the "Schlummerlied"; for a cycle like the present is naturally intolerant of rigid forms, and compels, by its very nobleness, an attention to detail which the detached lyric may pardonably ignore. The accompaniment is varied.

No. 10. SO TÖNET DENN, SCHÄUMENDE  
 WELLEN.

(VERZWEIFLUNG—DESPAIR.)

(*The Sea-waters roar.*)

So tönet denn, schäumende wellen,  
 Und windet euch rund um mich her,  
 Mag Unglück doch laut um mich bellen  
 Erbst sein das grausame Meer.

*Translation. (A. Lang.)*  
 The sea-waters roar and surround  
 me,  
 They wanton and revel with glee,  
 Let ill-luck run riot around me,  
 While rages all ruthless the sea.

*Translation. (Florence May.)*  
 Foam on then, in furious raging,  
 Surround me, impetuous waves,  
 Relentless thy forces engaging,  
 For death is the boon that love  
 craves.

In C minor; time,  $\frac{3}{4}$ ; "allegro"; compass, E flat to A flat; another edition in A minor.

The excitement to be expected at this part of the story is provided by a most startling event. Whilst Magelone lay sleeping Peter could not resist the curiosity to discover the contents of a little red silk bag which she wore at her neck. Pleased to find that she had assigned this place to the rings which he had given her, in a moment of abstraction he placed the little bag upon the ground; when a raven pounced down and flew with it away. Peter endeavoured by throwing stones at the bird to cause it to drop the ring, but all in vain; and, keeping both in sight, he went on and on until they arrived at the sea-shore, where the raven settled upon a rock. There it very soon dropped the bag and flew away; but Peter was not much better off, as he did not know how to get to the rock, which was far out in the water. At length he found a boat with which to make the attempt; but he was driven past the rock far away out to sea; and the despair he felt, as night came on, is the subject of this number.

In this cycle there are only two songs provided with special titles, and this is one of them; its name being "Verzweiflung" or Despair. The forlorn position of Peter, in which, at one moment, wrath at his misfortune causes him frantically to call upon Nature to do its worst, and, at another, he is induced to subside into meditation upon his woe, is not a subject calculated to fare well at the hands of an ordinary composer. The artistic medium in such a case is so inexpressibly difficult to preserve that the incompetent is sure either to court ridicule by attempts at realism, or to fail in the opposite direction by an imperfect expression.

In Brahms's work, however, we readily perceive the æsthetic value of suggestion. This the accompaniment continually provides. It cannot, of course, be minutely described in words, but the style of *moto perpetuo* in semi-



quavers prevails, relieved by a practical  $\frac{3}{8}$  in the form of triplet quavers. The comparatively placid *intermezzo*, in which the knight deplores his grief, forms an approach, in gradual *rallentando*, towards the final exhortation.

## No. 11. WIE SCHNELL VERSCHWINDET.

*(As fame and power fast fade away.)*

Wie schnell verschwindet,  
So Licht als Glanz,  
Der Morgen findet  
Verwelkt den Kranz,  
Der gestern glühte  
In aller Pracht,  
Denn er verblühte  
In dunkler Nacht.

*Translation. (A. Lang.)*

As fame and power  
Fast fade away,  
So fades the flower  
Ere break of day,  
Whose fair arraying  
Gleamed like the light,  
But soon decaying,  
Is lost in night.

*Translation. (Florence May.)*

Not long enduring,  
Light goes by,  
The morning seeth  
The chaplet dry  
That yesterday blossomed  
In splendour bright  
But drooped and withered  
In gloom of night.

In F minor (and major); time,  $\frac{3}{8}$ ; "etwas langsam"; compass, C to F; in the transposed edition of the collection the key of this number remains unchanged.

This is the first song which Magelone is supposed to sing. It does not follow immediately upon her distress at awakening and finding her lover gone; for she is pictured as having already passed through the smaller adventures attending her choice of expedients in the emergency. Tieck supposes her to have taken refuge in a countryman's cottage, which is, therefore, the scene in this case; and the song, being, in usual course of rotation, one of the placid numbers, is couched in a single movement with the usual features of its class.

## No. 12. MUSS ES EINE TRENNUNG GEBEN?

*(Must we then once more be parted?)*

Muss es eine Trennung geben  
 Die das treue Herz zerbricht?  
 Nein dies nenne ich nicht leben,  
 Sterben ist so bitter nicht.

*Translation. (A. Lang.)*  
 Must we then once more be  
 parted?  
 Life were lifeless wanting thee,  
 Nay, I tell thee, broken-hearted,  
 Death were sweeter far to me.

*Translation. (Florence May.)*  
 Are we then for ever parted?  
 Was our true love all in vain?  
 Why must we live broken-hearted?  
 Death were surely lesser pain.

In G minor; time,  $\frac{6}{8}$ ; "poco andante"; compass, F sharp to F sharp; another edition in E minor.

The scene of this song takes us far away; Peter's lot in the meantime having been of the most romantic description. On the morning after the events just described he was captured by Moorish pirates and carried off to the Sultan of Babylon, by whom he was appointed to the keeping of a lovely garden.

In one sense this number appertains to the preceding; for, obviously, the story could not well proceed without the individual expression of grief, both of Peter and Magelone. Without any actual musical resemblance, therefore, there is a kindred cast between the foregoing and this—the song of Peter whilst sadly walking in the garden.

The accompaniment is principally formed of an arpeggio descending semiquaver figure and is, therefore, of florid character. It is, however, of placid effect when lightly played; though this is slightly interrupted at the words:

Wär' ich ungeliebt geblieben!\*

---

\* Had I but remained unloved!

No. 13. GELIEBTER WO ZAUDERT DEIN  
IRRENDER FUSS?

(SULIMA.)

(*Sweet Love, what can hinder thy coming so long?*)


Geliebter, wo zaudert  
Dein irrender Fuss  
Die Nachtigall plaudert  
Von Sehnsucht und Kuss.

*Translation.* (A. Lang.)  
Sweet Love, what can hinder  
Thy coming so long?  
While ringeth so tender  
The nightingale's song.

*Translation.* (Florence May.)  
Beloved, where dwelleth  
Thy footstep this night?  
The nightingale telleth  
Its tale of delight.

In E; time,  $\frac{2}{4}$ ; "Zart, heimlich"; compass, E to F sharp; another edition in C.

This song introduces us to quite a new character, in the person of Sulima, the Sultan's daughter. It bears her name as a special title, and is the only one besides "Verzweiflung" (No. 10), which is signalised in this manner. In the story it is related how Sulima became enamoured of Peter, and how her arts so far succeeded in dimming the memory of Magelone that he was almost induced to fly with her in a ship which she has had prepared for the purpose. Believing Magelone to be dead he had in a moment of weakness given his consent, and allowed matters to proceed so far that a signal was agreed upon for their departure. That signal was this very song, which Sulima had been in the habit of singing, and which Peter had grown very fond of. Its music is particularly capricious and vivacious, and consists practically of six verses which are either positively given to the same setting, or are varied in a manner which still leaves the form undisturbed.

The accompaniment (right hand) is an incessant division of the crotchet beat into quaver, semiquaver rest and semiquaver () and is thus of a fluttering character in keeping with the subject.

## No. 14. WIE FROH UND FRISCH.

*(How free and fresh.)*

Wie froh und frisch mein Sinn sich hebt  
 Zurück bleibt alles Bangen,  
 Die Brust mit neuem Muthe strebt  
 Erwacht ein neu Verlangen.

*Translation. (A. Lang.)*  
 How free and fresh my heart,  
 how light,  
 All fear is far behind me,  
 My breast is filled with new de-  
 light,  
 And new desires entwine me.

*Translation. (Florence May.)*  
 Fresh courage on my spirit breaks  
 And fading is my sadness;  
 New life within me re-awakes,  
 Old longing and old gladness.

In G (afterwards C); time,  $\frac{3}{4}$  ( $\frac{9}{8}$ ); "lebhaft"; compass, D to G; another edition in E.

This song expresses the revival of Peter's manly feeling when out of the reach of Sulima's temptations. Before the time came for the signal he had already repented of his weakness; and her song broke upon his ear as he was in an open boat endeavouring to escape. The sound of it only made him row the faster; and the scene of this number is where, its echoes having at last died away, he began to feel a renewal of hopeful courage. Being in the open sea there is a return in this song to the more arduous style, which, since No. 10, has been interrupted by these curious adventures. The composition is, however, in a single movement, and the accompaniment, though elaborate, is fairly uniform. The stress of the sentiment is well indicated by the lively tempo, by the continual hovering of the voice part between  $\frac{3}{4}$  and  $\frac{9}{8}$ , and by the fine crescendo for return to the principal key at the words:

Ebene dich, du treue Winde\*

---

\* Kindly wind, but deign to calm thee.

## No. 15. TREUE LIEBE DAUERT LANGE.

*(Love long tried hath long endured.)*

Treue Liebe dauert lange  
 Überlebet manche Stund'  
 Und kein Zweifel macht sie bange  
 Immer bleibt ihr Muth gesund.

*Translation. (A. Lang.)*

Love long tried hath long en-  
 dured,  
 Fled not with the fleeting hour,  
 'Gainst all doubt and fear as-  
 sured,  
 Loseth ne'er his truth and power.

*Translation. (Florence May.)*

Faithful love long time endureth,  
 Many an hour it doth survive,  
 And from sorrow strength se-  
 cureth,  
 And from doubt doth faith derive.

In E flat; time, common (changing to allabreve); "ziemlich langsam" (changing to "lebhaft"); compass, D to A flat; another edition in C.

Here the Brahms cycle takes as little note of the subsequent adventures of Peter as it did of those of Magelone immediately after the separation. It need only be said, therefore, that, according to the story, Peter ultimately discovered Magelone sitting at her distaff at the door of the countryman's cottage aforesaid; and that his joy at the meeting is the subject of this—the concluding song. The composition is in two sections; the first being devoted to the enduring power of true love, and the second to the final victory which had been secured. The latter is entitled to quotation as forming the finale of such an important work; besides which the Gothic character presented by such short rhymes will be interesting to many:

Errungen  
 Bezungen  
 Von Lieb ist das Glück  
 Verschwunden  
 Die Stunden  
 Sie fliehen zurück.\*

\* *Translation. (E.)*

Firmly held  
 And compelled  
 By true love is our joy,

Tha' ills vanquished  
 And vanished  
 Can never destroy.

The song ends with a praise of constancy set to a return of the first subject; and it now only remains to refer to some opinions of this—Brahms's only song cycle.

Kelterborn praises the composer at the expense of the poet saying that the whole story of Magelone is only a half-forgotten fairy tale and that in these settings "the poet appears like a dwarf in the light of the composer's higher genius."

Fuller Maitland considers that no one has ever given more sincere sustained or passionate expression to the rapture of crowned love than is to be found in these songs. It may be held that, for a song cycle, some of them are too much alike in general structure, and they certainly are, in many cases, longer than the average of the songs which make up the great series of Schubert's or Schumann's masterpieces in this form. But, whatever difficulty there may be about the conditions under which they should be presented to the public, the fact remains that they are a monument of emotional eloquence such as has not been equalled in music.

We have lingered somewhat upon the subject of these songs, being mindful of the fact that when Stockhausen first sang some of them from the manuscript at a Hamburg Philharmonic concert in 1862 they made no impression for the reason that few people knew anything about the fair Magelone and her valorous knight, Peter of the Silver Keys, and desirous that our readers should not be hindered in appreciation of them by the same cause.

OP. 37. THREE SACRED CHORUSES.

(Geistliche Chöre.)

*For Female Voices without Accompaniment.*

No. 1. O BONE JESU.

No. 2. ADORAMUS.

No. 3. REGINA CÆLI.

No. 1. O BONE JESU.

**I**N F; time,  $\text{♩} \text{♩}$ ; "moderato espressivo"; score, S.S.A.A. unaccompanied; text, as under:

"O bone Jesu, miserere nobis, quia tu creasti nos, tu redemisti nos sanguine tuo præciosissimo."

These pieces are described as "a capella," and are composed in the Brahms-Palestrina manner—a compound term which can only appear strange to the uninitiated, for the real Brahms student can always, and whatever the style of writing read Brahms between the lines. The present number is entirely unpretentious, consisting simply of eighteen bars of pure part writing in a rhythm absolutely subservient to the text and in devotional style.

No. 2. ADORAMUS.

In A minor (finishing major); time,  $\text{♩} \text{♩}$ ; "allegro"; score, S.S.A.A. unaccompanied; text as under:

“Adoramus te, Christe, et benedicimus tibi, quia per sanctam crucem tuam redemisti mundum, qui passus est pro nobis, Domine, miserere nobis.”

This composition, of thirty-six bar length, is in canon upon a grade subject. The entry is for S.S. at bar distance; followed (with one bar separation) by A.A., also at bar distance. The piece continues in canon until the twenty-third bar, when a change is wrought in amplification of cadence (rit. dim.  $\curvearrowright$ ) at the words “pro nobis.” The concluding words “Domine, miserere nobis” are plainly set.

### No. 3. REGINA CÆLI.

In F; time, common; “allegro”; score, S.S.A.A. (with extra parts for S.S. soli) unaccompanied; text as under:

Regina cœli lætare,  
Alleluja.  
Quia quem meruisti portare,  
Alleluja.  
Resurrexit sicut dixit  
Alleluja.  
Ora pro nobis Deum  
Alleluja.  
Regina cœli, gaudare et lætare  
Gaude et lætare, virgo Maria  
Quia surrexit Dominus vere  
Alleluja.

The above indication of the score explains that this composition may be considered as in six parts. To the chorus is mostly assigned the repeated “allelujas”; in fact, it is only for nineteen during the seventy-six bars of which the work consists, that, commencing with the forty-ninth bar, it has any other participation in the text. During these nineteen bars the chorus is alone: on the other hand the solo voices are alone during twenty-six bars.

This piece is written in the form of a canon in contrary motion both between the two solo voices and between S.S. and A.A. of the chorus. It is nothing less than marvellous to find that such heavy self-imposed conditions have not in



the least disturbed the natural flow of the composition. It is this feature, and not the actual counterpoint, which renders the scientific work of Brahms so remarkable. In this case, for example, the whole character of the piece is freer than that of the preceding numbers, its rhythm being of a lightsome description in correspondence with the text.

OP. 41. FIVE SONGS.  
(Lieder.)

*For Four-part Male Choir without Accompaniment.*

- |        |                        |     |     |     |                        |
|--------|------------------------|-----|-----|-----|------------------------|
| No. 1. | ICH SCHWING' MEIN HORN | ... | ... | ... | (The Old Hunter.)      |
| No. 2. | FREIWILLIGE HER!       | ... | ... | ... | ... (United are we.)   |
| No. 3. | GELEIT                 | ... | ... | ... | (The Soldier's Death.) |
| No. 4. | MARSCHIREN             | ... | ... | ... | (Marching.)            |
| No. 5. | GEBT ACHT!             | ... | ... | ... | (On Guard.)            |

NO. 1. ICH SCHWING' MEIN HORN.  
(The Old Hunter.)

**I**N B flat; time, allabreve; "andante" (durchans nicht zu langsam und ziemlich frei vorzutragen\*); words, old German; for T.T.B.B.; first line—"Ich schwing' mein Horn ins Jammerthal." (Sadly I wind my lusty horn.)

There are three verses, of which the first is here given:

Ich schwing mein Horn ins' Jammerthal  
 Mein Freud ist mir verschwunden  
 Ich hab gejagt, muss abelahn  
 Das Wild lauft vor den Hunden.  
 Ein edel Thier in diesem Feld  
 Hatt' ich mir auserkoren,  
 Das schied von mir, als ich wohl spür,  
 Mein Jagen ist verloren.

The drift of the song is the hunter's resolution to be happy under all circumstances, and its first verse is here subjoined in translation (*E.*):

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\* To be rather freely rendered, and not too slow.

Into the vale my horn I cast,  
 Now joy is disappearing;  
 Of noble game I see the last  
 Before the hounds careering,  
 And, with it, flies my goodly store  
 Of hope, so well intended;  
 So, since 'tis gone for evermore,  
 My chase is also ended.

The present set of pieces is known also by the name of "Soldatenlied"; an appellation well justified by the remaining numbers, but not quite applying to the above. The music consists of two sections, of the lengths of eleven and twenty-five bars respectively; but, as the former is (by repetition) made to serve as setting for one half of the stanza, the sections may be said to be of equal length.

The music is of the simplest description—so simple that, but for its rhythm,\* it might almost be taken for a chorale; a similarity somewhat aided in appearance by the alla-breve notation.

It may here be mentioned that the same music figures again as a solo song, in No. 3 of Op. 43, to which the reader may refer. In this, the harmonised version, the movement of the parts (except at the cadence) is simultaneous, and a feature of expression is the stringendo immediately followed by ritardando; which twice occurs, and is evidently an attempt in detail to explain the manner of interpreting the overhead indication "ziemlich frei vorzutragen."

## No. 2. FREIWILLIGE HER!

*(United are We.)*

In C minor (major for last verse); time,  $\frac{3}{4}$ ; "allegro con fuoco"; words by Carl Lemcke; for T.T.B.B.; first line—"Freiwillige her! Freiwillige her!" (United are we! united are we!)

---

\* Three phrases of three, three and five bars respectively comprise two lines of the text; the second section being the same rhythmically. From the twelfth bar of the latter the setting is a repeat of the opening music, except the final two bars, which are extended to five in prolongation of cadence.

There are four verses; of which the first two are to the same music, the third departs from the previous setting to the extent of some six bars in the middle of the verse, and the fourth reserves its individual change for the end, which it brightly effects in C major. The text of the first verse is as under :

Freiwillige her! (*bis*)  
 Von der Memel bis zum Rhein,  
 Von den Alpen bis zum Meer,  
 Freiwillige her! (*bis*)  
 Schwarz, Roth Gold ist das Panier,  
 Für dich Deutschland kämpfen  
 wir,  
 Freiwillige her! (*bis*)

*Translation. (E.)*  
 Fall in! volunteers!  
 From the Memel to the Rhine,  
 From the mountains to the brine,  
 Fall in! volunteers!  
 Black-red-gold the banners fly,  
 Patriots we to do or die,  
 Fall in! volunteers!

The first two verses are of fifteen bar length; this number being produced by frequent repetitions of the exclamation: "Freiwillige her!" These exclamations occupy one bar each; and of them there are five, independently of that forming the cadence, the latter occupying two bars by means of an augmentation in the two extreme parts whilst the two middle parts deliver the same words twice in the ordinary way. Independently of this the music contains only four two-bar phrases; and this disposition is not affected by the changes in verses three and four, except that in verse four the cadencing portion is subjected to an extension of three bars, making eighteen in all.

The style is, of course, demonstrative, and great freedom in expression is attained by the time-distribution hovering between  $\frac{3}{4}$  and  $\frac{3}{8}$ ; an effect produced by the frequent use of triplets.

### No. 3. GELEIT.

(*The Soldier's Death.*)

In E flat; time, common; "tempo di marcia moderato"; words by Carl Lemcke; for T.T.B.B.; first line—"Was freut einen alten Soldaten?" (They bore him to rest in his glory.) English version by W. G. Rothery.

There are three verses, the music of which contains only fourteen bars, in seven phrases of two bars each, corresponding with the lines of the following text; the fifth line being twice set, and followed by an augmented setting of its last four syllables.

The following is a quotation of the first verse :

	<i>Translation. (E.)</i>
Was freut einen alten Soldaten?	What cheereth the soldier tired?
Drei Salven über sein Grab	—Three volleys honour him
Die geben die Kameraden,	best,
Die Musketen werden geladen	To be, by his comrades fired,
Senkt man den Sarg hinab, ( <i>bis</i> )	As they lower, by love inspired,
Den Sarg hinab.	His lifeless form to rest,
	His form to rest.

The music is simple; in the first four phrases the voices moving simultaneously whilst the amount of variation in the remainder is but slight.

The poem relates to a funeral procession. Soldiers are bearing the body of a comrade to its last resting-place; which explains the title of "Geleit" (or escort) as applied to the piece. It will probably interest the reader to be made acquainted with the concluding verse, which is as follows :

	<i>Translation. (E.)</i>
Du Bruderherz den wir tragen	Thou! comrade, whom thus we
Bestell' mir nun Quartier,	carry,
Wir haben zusammen geschlagen	To join thee I am fain,
Bald werden sie mich auch tragen,	No more death together we parry,
Kamerad, bald folg' ich dir;	Thou shalt not have long to tarry,
Bald folg' ich dir.	Brother! we meet again;
	We meet again.

#### No. 4. MARSCHIREN.

(*Marching.*)

In C minor (and major); time, common; "im Marsch-tempo"; words by Carl Lemcke; for T.T.B.B.; first line—"Jetzt hab' ich schon zwei Jahre lang." (For two long years, come Pancake-Day.) English version by W. G. Rothery.

There are five verses and the music is in two sections, the first consisting of nine bars minor, and the second of eight bars major.

The text of the first verse runs as follows :

Jetzt hab' ich schon zwei Jahre lang  
 In der Kasern gelegen,  
 Nun schlage doch der Teufel drein  
 Kasern-Soldat will ich nicht sein.  
 Corporal, Sergeant, Hauptmann, Oberst-Lieutenant,  
 Wir Soldaten wollen marschiren.

The meagreness of rhyme, irregularity of metre and (as we shall shortly see) the extreme freedom of expression, all combine to give to this song the character probably intended of an impromptu.

The above quotation runs as follows, in translation (*E.*):

I've now for two long weary years  
 In this casern been bottled;  
 And know that of all lives accurst  
 The barrack soldier's is the worst.  
 Corporal, sergeant, captain, colonel,  
 We soldiers—we want marching orders.

It is difficult to say whether it is by an inspiration of the poet, as a sample of Brahms's humour or possibly as the result of some local experience, that the second line of the above has been extended; but, in the Brahms setting, the soldier's disgust at such long confinement in the casern is so strong that he can no longer find patience even to allude to his quarters in commonly respectful terms. Accordingly, instead of singing the line in question in an orderly manner, he perverts it into:

In der [verdammten ki-ko]-kasern gelegen;

as who should say:

In this [confounded\* ki-ko]-casern been bottled.

In each verse a fresh comic effect is thereby produced; but, finally, all ends happily, for the flags are flying out of the barrack windows, as a token that, at last, the regiment

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\* If the reader can reconcile himself to the expression "be-dam-ned" he will at least have the consolation of knowing that he is nearer to the original.

is upon the move though our soldier-friend is unrelenting, as we see by the form of his adieu :

So fare thee well—abode of hell!\*

It will, of course, be easily understood that the soldier's curse involves some rhythmical disturbance; and, not only is the sombre minor tint thrown over the section in which it occurs, but an extra bar is involved. Thus, we have a five-bar phrase deliberately thrust into a sentence of duple rhythm, and the whole setting is one of interest from the purely rhythmical point of view.

### No. 5. GEBT ACHT!

(*On Guard.*)

In C minor; time, common; "Etwas gehalten" (poco sostenuto); words by Carl Lemcke; for T.T.B.B.; first line—"Gebt Acht! Gebt Acht! Es harrt der Feind." (On guard, on guard! The foe is near.) English version by W. G. Rothery.

The music consists of only twelve bars, the bar, generally speaking, comprising one line of the text. Sometimes, however, the composer augments the time-value of the pulsation, principally in favour of the exclamation "Gebt Acht"; besides which he occasionally separates the phrases. These features, in the aggregate, yield an extension of three bars; which explains why twelve are required for the nine lines of text, a sample of which follows.

Gebt Acht!  
 Es harrt den Feind  
 Der schlimm es meint  
 Ihr Brüder wacht!  
 Im Westen Süden, Im Osten Nord  
 Sind wir uns selbst, Der einz'ge  
 Hort,  
 Gebt Acht!

*Translation. (E.)*  
 Beware!  
 The foe's in haste  
 Our land to waste,  
 Brothers, beware!  
 In North or South, In East or  
 West  
 Let bulwark be the hero's breast,  
 Beware!

\* Du Teufelshaus!

Although the music is very simple the parts possess some individuality; an instance of which occurs during the first few bars, whilst the two basses reiterate "Gebt Acht!" alternately—upon the first and fifth of the tonic triad, and *vice versa*. This practically results in three-part harmony; a feature which may be said to be sustained, as, for the remainder of the piece, the basses double one another in the octave.

The setting is bold and defiant in tone, but does not constitute an important number.



OP. 42. THREE VOCAL PIECES.

(Gesänge.)

*For Six-Part Mixed Choir without Accompaniment.*

*(Piano accompaniment provided by the Composer for rehearsal only.)*

- No. 1. ABENDSTÄNDCHEN ... .. (The Serenade.)  
No. 2. VINETA ... .. (Vineta.)  
No. 3. DARTHULA'S GRABGESANG ... .. (The Dirge of Darthula.)

NO. 1. ABENDSTÄNDCHEN.

*(The Serenade.)*

**I** N G (opens in the minor and so remains during first two lines of the poem); time, allabreve (one bar of  $\frac{3}{2}$  at close of second line of the poem) "langsam"; words by Clemens Brentano; first line—"Hör', es klagt die Flöte wieder." (Hark! again the flute's sweet wailing.) English version by J. Powell Metcalfe.

There are two verses, the settings of which are precisely the same in form, and nearly the same in contents; the extent of each being twenty bars. The text opens as under :

Hör', es klagt die Flöte wieder, Und die kühlen Brunnen rauschen Golden weh'n the Töne nieder, Stille, stille, lass uns lauschen.	<p style="text-align: center;"><i>Translation. (E.)</i></p> Hark! while flutes are sadly calling And the cooling brook is flowing, Hark! while golden tones are falling And the air more hushed is grow- ing.
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The plainest and simplest number of the set.

## No. 2. VINETA.

*(Vineta.)*

In B; time,  $\frac{3}{8}$ ; "con moto"; words by W. Müller; first line—"Aus des Meeres tiefem tiefem Grunde." (From the depths of ocean upward swelling.) English version by J. Powell Metcalfe.

The poem opens:

Aus des Meeres tiefem tiefem Grunde  
Klingen Abendglocken dumpf und matt  
Uns zu geben wunderbare Kunde  
Von der schönen, alten Wunderstadt.

As the story of Vineta may not be familiar to the general English reader it may be explained that there formerly existed a town of that name situated upon the island of Wollin, at the mouth of the Oder,\* of which legends assert that it was swallowed up by the sea and that the pinnacles of its towers and palaces may still be seen deep (*very* deep) under water. This will help to explain the allusions in the foregoing quotation; translation (*E.*) of which now follows:

As from out the depths sweet sounds are welling,  
Like to ev'ning bells when softly toll'd,  
And to us their wondrous news are telling  
Of the town so beautiful and old.

The popularity of this piece is the natural outcome of characteristics of very special interest; such features as those of the waving barcarolle-motion suggested by the words, and even the lovely melody itself being merely contributory to the charm, which principally rests upon the superlative beauty of the rhythm (constituting, as it does, one

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\* It flourished principally in the tenth century, but was pillaged in 1043 by King Waldemar of Denmark. Recovering from this disaster it was entering upon a period of renewed prosperity when further Danish invasions took place; so reducing its importance that the rivalry of Stettin prevented all further recovery. It was in consequence of the fourth and last attack by King Waldemar in 1172, by which Vineta was utterly annihilated, that the legends arose, which told of two Vinetas—for Jomsberg of the Scandinavian legend of that name is to be traced to the same source. The matter remained for a long time a puzzle, even to historians, until finally the researches of Paul Schafarik (1795-1861) established the facts as here outlined.

of the most perfect instances of five-bar phrasing in existence) and upon the exquisite harmonic changes of the middle section. It is well worth while to quote the words of the latter, as they tend to show the influence of a good choice of text; having evidently suggested in this case the soft intermezzo by which Brahms has imparted so much beauty to his work. It will here be sufficient to give the lines in translation (*E.*).

And from out my heart, too, sounds are welling,  
Like to ev'ning bells when softly toll'd,  
Wondrous news to me the tones are telling  
Of the love so fresh—and yet so old.

The structural divisions are five; each being practically of twenty-bar length. Of these the fourth and fifth are a repeat of the first and second, so that the twenty-two bars forming the above quasi-intermezzo lie exactly in the middle of the work.

### No. 3. DARTHULA'S GRABGESANG.

(*The Dirge of Darthula.*)

In G minor (and major); time, allabreve (occasional  $\frac{3}{2}$  for either one or two bars) "moderato ma non troppo" (changing to "poco animato" and return to tempo 1); words from Herder's Ossian; first line—"Mädchen von Kola, du schläfst!" (Daughter of Cola, thou art low.) English words from Ossian.

The poems of Ossian have already been referred to in the description of Op. 17, No. 4. The subject in this instance may be gathered from the following lines of text.\*

Mädchen von Kola, du schläfst!  
Um dich schweigen die blauen Ströme Salma's!  
Sie trauren um dich,  
Den letzten Zweig von Thruthil's Stamm!  
Wann erstehst du wieder in deiner Schöne?

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\* *Translation. (E.)*

Maiden of Kola, thou sleepest! Round about thee flow in silence the blue streams of Salma. They are weeping for thee; thou last hope of the house of Thruthil. When arisest thou again in thy beauty?

This, the opening, is followed—firstly by a wail, and then by a passionate appeal to Darthula to rise again; after which despondency again supervenes for the conclusion, which is here quoted : \*

Nie ersteht sie wieder in ihrer Schöne !  
 Nie siehst du sie lieblich wandeln mehr.  
 Sie schläft, sie schläft,  
 Schläft.

The setting remains in the minor until the appeal to Darthula to rise again; when it not only changes to the major, but also assumes the "free-fantasia" character; the major portion occupying, in fact, the position in this work which in sonata-form is generally associated with that term. Thus, although the music is of weird character as to the opening theme of the various sections, and although the wild rhythm of the text has been splendidly utilised for a freedom of expression which in naturalness seems impossible to be surpassed, the whole is under absolute control and presents an effective compliance with form requirements; the middle portion, notwithstanding the contrast afforded by it, forming both logical departure and return.

The refinements of expression are numerous. Amongst them may be mentioned the beautiful graduation towards utter despondency in the rendering of :

Wach auf ! Darthula !

As well as the setting of the final words :

Sie schläft.

Rhythmically, also, the piece is crowded with instances of grace unattainable (at all events in so fine a degree) save by means in the use of which Brahms is often thought to have over-indulged.

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\* *Translation.* (E.)

Never again appeareth she in her beauty,  
 Ne'er shalt thou her lovely form perceive;  
 She sleeps, she sleeps,  
 Sleeps.

OP. 43. FOUR VOCAL PIECES.

(Gesänge.)

*For Solo Voice with Piano Accompaniment.*

- No. 1. VON EWIGER LIEBE ... .. (Love is for ever.)  
No. 2. DIE MAINACHT ... .. (The May Night.)  
No. 3. ICH SCHELL' MEIN HORN. (I blow my horn adown the vale.)  
No. 4. DAS LIED VON HERRN VON FALKENSTEIN. (The ballad of Herr  
von Falkenstein.)

No. 1. VON EWIGER LIEBE.

*(Love is for Ever.)*

**I**N B minor (and major); time,  $\frac{3}{4}$  (changing to  $\frac{6}{8}$  at the key-change); "moderato" (changing to "ziemlich langsam" at the key-change); words from the Wendic, by Jos. Wentzig; compass, A to F sharp; another edition in C sharp minor; first line—"Dunkel wie dunkel in Wald und in Feld." (Deeper and deeper o'er wood and o'er wold.) English version by R. H. Benson, another version by Elizabeth M. Lockwood.

Florence May speaks of this number as a Wendic folk-song, adding that:

The composer's treatment has placed it amongst the finest works of German art in song-form.

She describes this as an exception to his general manner, which was to treat folk-songs as such, and in a direct and unstudied way; and adds that his labours include the hand-

ling of popular texts emanating from twenty nationalities besides his own. Fuller Maitland also pays tribute to the excellence of this song; saying that it "stands alone as a picture of constancy."

The text opens thus :

<i>Translation. (E.)</i>	
Dunkel, wie dunkel, in Wald und in Feld	Darker and darker in forest and field,
Abend schon ist es, nun schweiget die Welt,	By the grey stillness is ev'ning revealed,
Nirgend noch Licht und nirgend noch Rauch,	Nowhere a light or a spark doth appear,
Ja, und die Lerche sie schweiget sich auch.	Even the lark now no longer we hear.

The song is cast in three divisions, each having its own separate melody and without any feature of return or other sign of the unity to which Brahms was so much attached. We have therefore to seek in the poem itself an explanation of this; and find that it naturally divides into the three portions mentioned, their sequence affording a continual increase in glow and excitement, and thereby precluding an application of the usual form. Firstly, we have the description of Nature quoted above; to which follows portrayal of the lover's anxiety at prospect of parting. From this, two lines are quoted for the reader's guidance :

Liedest du Schmach, und betrübtest du dich?  
Liedest du Schmach von Andern um mich?

Or—(E.):

Art thou aggrieved?—or alas! can it be  
That thou must suffer from others through me?

The conclusion follows in the maiden's reply; this being the declaration of constancy to which the song owes its title, and the tone of which may be gathered from the words :

Eisen und Stahl, sie können zergeh'n  
Unsere Liebe muss ewig besteh'n.

Or—(E.):

Iron and steel more like are to sever,  
Love like our own is for ever and ever.

There are five verses the first two being to the same music, except that in the second the melody finishes on the fifth of the key in anticipation of the next setting, the literary sense being for the moment incomplete.

The third verse consists of six lines and the musical setting is correspondingly extended; being followed by an intermezzo of ten bars introducing us to the  $\frac{6}{8}$  movement. The fourth and fifth verses are practically to the same music, and constitute the third division referred to above. This portion contains no trace of the folk-song and is largely dependent upon the harmony for its effect. The figures of accompaniment also elaborate as the song proceeds, but remain of moderate character.

## No. 2. DIE MAINACHT.

*(The May-Night.)*

In E flat (transitory change to B); time, common; "sehr langsam und ausdrucksvoll" (largo ed espressivo); compass, B to F flat; another edition in F sharp; words by Ludwig Hölty; first line—"Wann der silberne Mond durch die Gesträuche blinkt." (When the silvery moon glimm'eth through tangled boughs.) English version by R. H. Benson.

The words of Hölty usually tax the composer's gift, especially in the matter of rhythm. Out of the endless variety of possible methods in this case Brahms has chosen for the opening lines quoted below four phrases of three, three, two and three bars respectively. As the piece proceeds, this rhythm is more or less departed from, but it nevertheless prevails throughout. The opening is as under:

Wann der silberne Mond durch die Gesträuche blinkt  
 Und sein schlummerndes Licht über den Rasen streut  
 Und die Nachtigall flötet  
 Wand'l ich traurig von Busch zu Busch.

*Translation. (E.)*

When the thicket is light with the moon's silver beams,  
 In a radiant calm wandering o'er the heath,  
 As the nightingale singeth,  
 Go I sadly from bush to bush.

A return of the opening phrases occurs at the words:

Wann o lächelndes Bild, welches wie Morgenroth  
 Durch die Seele mir strahlt, find ich auf Erden dich?

Or—(E.):

Oh! thou Vision of Love, blushing like ray of morn,  
 Shedding light through my soul—where upon earth art thou?

There are practically three verses; of which the first and third are the same as to their commencement, and the second and third as to their conclusion, except that, in addition, the third verse has a codetta of five bars.

### No. 3. ICH SCHELL MEIN HORN.

In B flat; time, *alla breve*; "Durchaus nicht zu langsam und ziemlich frei vorzutragen. Non troppo lento e quasia ad libitum"; compass, A to F (a sixth only); words, old German; marked "preferably for a tenor voice"; first line—"Ich schell mein horn in's jammerthal." (I blow my horn adown the vale.) English version by Constance Bach, another version by Elizabeth M. Lockwood.

This is really the same song (for a solo voice) as Op. 41, No. 1; to which the reader is therefore referred for all particulars. The accompaniment, which is in the plain chords of chorale style, embodies the simple harmony of the chorus arrangement. It is noticeable that in this case the opening words are "Ich schell" instead of "Ich schwing'" mein Horn, leading to the supposition that Brahms may have availed himself of two different sources.

This is the first instance of a repetition of any sort in the Brahms works.



No. 4. DAS LIED VOM HERRN VON  
FALKENSTEIN.

In C minor (afterwards A flat); time, common; "Allegro" (sehr kräftig); compass, C to G; words from Uhland's Volkslieder; first line—"Es reit der Herr von Falkenstein." (The noble Herr von Falkenstein.) English version by Constance Bach, another version by Elizabeth M. Lockwood.

The opening verse of this song runs as follows:

<i>Translation. (E.)</i>	
Es reit der Herr von Falkenstein	As Falkenstein his horse bestrode
Wohl über ein breite Haide,	In armour brightly gleaming,
Was sieht er an dem Wege steh'n	A maiden met he on the road
Ein Mäd'el mit weissem Kleide—	In garments white and beaming—
Ja, Kleide.	Aye, beaming.

There are nine verses, describing the maiden's petition to the Lord of Falkenstein to release her lover whom he holds as prisoner. The lord refuses; whereupon (after a fruitless visit to her lover's prison in the hope of being enabled to console him) she dares Falkenstein to meet her in open combat. As the lord cannot for shame accept such a challenge, he promises to release the prisoner on condition of his leaving the country; but this stipulation is indignantly refused by the stout-hearted maid.

The melody is of simple description and highly declamatory. Verses one, two, three, eight and nine are to the same music, in C minor; the setting occupying eleven bars; phrased 2 + 2 + 3 + 2 + 2.

Verses four and seven are also in C minor and in the same spirit as the opening, besides being also in the same rhythm.

Verses five and six are in A flat; modulating to, and finishing in, E flat. The rhythm is peculiar; the strong bar of the phrase commencing only after three preliminary crotchets, which, in rhythmising, have to be excluded. In these verses the final words (as "Ja, Kleide") are not repeated.

There is a six-bar symphony between the verses, and the accompaniment is continually varied, starting in unison. It remains, however, of comparatively plain character throughout.

## OP. 44. TWELVE SONGS AND ROMANCES.

*For Female Choir. Accompaniment (principally of condensed vocal parts for use ad. lib.) by the Composer.*

- |        |               |     |     |     |     |                          |
|--------|---------------|-----|-----|-----|-----|--------------------------|
| No. 1. | MINNELIED     | ... | ... | ... | ... | ... (Love song.)         |
| No. 2. | DER BRÄUTIGAM | ... | ... | ... | ... | (The Bridegroom.)        |
| No. 3. | BARCAROLE     | ... | ... | ... | ... | (Barcarolle.)            |
| No. 4. | FRAGEN        | ... | ... | ... | ... | (Questionings.)          |
| No. 5. | DIE MÜLLERIN  | ... | ... | ... | ... | (The Miller's Daughter.) |
| No. 6. | DIE NONNE     | ... | ... | ... | ... | (The Nun.)               |

### FOUR SONGS. (*Aus dem Jungbrunnen, by P. Heyse.*)

- |         |                                 |  |     |                                  |                         |
|---------|---------------------------------|--|-----|----------------------------------|-------------------------|
| No. 7.  | NUN STEH'N DIE ROSEN IN BLÜTHE  | <i>(Now all the roses are blooming.)</i> |     |                                  |                         |
| No. 8.  | DIE BERGE SIND SPITZ            | ...                                      | ... | <i>(The mountains are cold.)</i> |                         |
| No. 9.  | AM WILDBACH DIE WAIDEN          | <i>(The meadows at Wildbach.)</i>        |     |                                  |                         |
| No. 10. | UND GEHST DU ÜBER DEN KIRCHHOF  | <i>(If through the Church-yard.)</i>     |     |                                  |                         |
| No. 11. | DIE BRAUT (VON DER INSEL RÜGEN) | ...                                      | ... | <i>(The Bride.)</i>              |                         |
| No. 12. | MÄRZNACHT                       | ...                                      | ... | ...                              | <i>(A March-Night.)</i> |

### NO. I. MINNELIED.

*(Love Song.)*

**I**N E; time,  $\frac{3}{8}$ ; "con moto"; S.S.A.A.; words by J. H. Voss; first line—"Der Holdseligen sonder Wank."  
(To the fairest without delay.)

The first verse is as follows:

Der Holdseligen sonder Wank  
Sing ich fröhlichen Minnesang  
Denn die Reine,  
Die ich meine,  
Winkt mir lieblichen Habedank.

*Translation. (E.)*  
Of my lays I am bringing one,  
To my love I am winging one  
She entrances  
By her glances  
Nodding thanks for my singing  
one.

There are four verses, all to the same music; which consists of thirteen bars, phrased in 3, 3, 2, 2, 3. A peculiarity is that all the phrases both begin and end with a non-accent; from which it follows that the piece concludes in that way.\*

The harmonies are varied, but the part-writing is simple; the movement of the voices being always simultaneous. The accompaniment is in quaver motion for the first and second and in semiquaver motion for the third and fourth verses.† Generally the piece is of delicate character, the lightly-tripping rhythm giving it a peculiar grace.

## NO. 2. DER BRÄUTIGAM.


*(The Bridegroom.)*

In E flat; time,  $\frac{6}{8}$ ; "allegro"; S.S.A.A.; words by J. von Eichendorff; first line—"Von allen Bergen nieder." (From all the snow-capped mountains.)

There are four verses, the first two of which are to the same music, occupying fifteen bars. The last two are in continuous setting; opening as before but being characteristically treated in accordance with the poetical sense, and occupying thirty-three bars.

The first verse is as under:

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\* Sample-rhythm of three-bar phrase 

† The accompaniments of the entire set being merely *ad lib.*, are of the simplest.

Von allen Bergen nieder  
So fröhlich Grüßen schallt—  
Das ist der Frühling wieder,  
Der ruft zum grünen Wald.

*Translation. (E.)*  
Come sounds of friendly yearning,  
Forth from the mountain dome;  
It is the Spring returning,  
Invites us forth to roam.

The accompaniment is mostly in duplication of the voices.

### No. 3. BARCAROLE.

*(Barcarolle.)*

In E; time,  $\frac{6}{8}$ ; "allegretto grazioso"; words from the Italian; first line—"O Fischer auf den Fluthen." (O Fisher on the waters); score, A.A. soli and S.S.A.A.

There are five verses, each to the same music of fourteen bars. The reason for treatment of this number by soli and chorus will be best explained by reference to the words; and in the following extract the chorus portion is therefore italicised:

O Fischer auf der Fluthen,  
*Fidelin!*  
Kom schnell zu fischen her!  
*Und auf seinem schmucken*  
*Kahne,*  
Auf dem Kahne rudert er,  
*Fidelin-lin-la!*

*Translation. (E.)*  
Oh fisher on the ocean,  
*Fideline!*  
To cast thy net come nigh!  
*Then he sets the oar in motion,*  
*And the boat comes gliding by,*  
*Fideline-line-la!*

The lyric beauty of the piece is enhanced by the little story being told in two lines of each verse; and by this form happily accommodating itself to the chorus, the words of which do not change. Thus, the fisherman is asked to recover a ring which has fallen into the water, but he prefers a kiss. The effect is really exquisite, when, after each incident the chorus resumes:

"Then he sets the oar in motion," etc.

The form necessitates that the third line of each verse should finish with the same vowel sound, and is one of great beauty. The music also is charming, although quite unpre-

tentious. The two light syllables with which Brahms resumes the chorus in each verse show how largely his keen sense of rhythm contributed to the beauty of his work.

The accompaniment is of the simplest.

#### No. 4. FRAGEN.

(*Questionings.*)

In C; time,  $\frac{6}{8}$ ; "molto vivace" (changing to "animato"); S.S.A.A.; words from the Slavic; first line—"Wozu ist mein langes Haar mir dann?" (O why is my hair so soft and long?)

The text opens thus:

Wozu ist mein langes Haar mir dann,  
 Wenn ich kein Band drein flechten kann?  
 Wozu ist mein Füsschen mir flink und fein  
 Darf tanzen ich nicht mit dem Liebsten mein?

These lines, giving the first two "questions" here follow, in translation (*E.*):

Wherefore are my tresses, then, so fair—  
 If no gay band must deck my hair?  
 Wherefore is my foot, then, so shaped and small—  
 If I with my love may not dance at all?

The development of the poem may easily be foreseen; for of what use is the hand, which must be refused to, or the eye which may never rest upon, the adored one? The climax is reached in the declaration of *thought* at least remaining free; and of the joy of being able to indulge it without restraint in her lover's favour:

Zu denken, Liebster, all immer dein!\*

Here again Brahms trusts himself completely to his text; and, of the three verses of which the song consists, two are set to the same music. Moreover, they have no finality; the interrogative signification being conveyed by their each

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\* "To dream for ever of thee, my love!"

cadencing in the dominant. The third verse is *animato*; and, branching off in free expression of the words, modulates somewhat at first, but appropriately returns to the key six bars before conclusion.

The accompaniment is quite subservient, being principally a duplication of the voice parts.

### No. 5. DIE MÜLLERIN.

(*The Miller's Daughter.*)

In C minor; time,  $\frac{6}{8}$ ; "allegro"; S.S.A.A.; words by A. von Chamisso; first line—"Die Mühle, die dreht ihre Flügel." (The sails of the windmill are turning.)

There are four verses; all to the same music of eight bars. The opening text is here given:

	<i>Translation. (E.)</i>
Die Mühle, die dreht ihre Flügel	The mill, it goeth a' skelter,
Der Sturm, der sauss't darin;	The storm so wildly sweeps;
Und unter der Linde am Hügel,	'Neath hill-side's lime-tree shelter,
Da weint die Müllerin.	The miller's daughter weeps.

The poem goes on to unfold a story of broken vows which give occasion to some comparisons with the storm-wind, unity being preserved by a return to the opening spirit. The musical contents are of the slightest, and the eight-bar period already mentioned is simply a succession of two-bar phrases. The first and third verses open with the voices in unison; but the second and fourth are harmonised throughout, and the accompaniment is, as before, merely a duplication of voice parts.

### No. 6. DIE NONNE.

(*The Nun.*)

In G minor; time, common; "andante"; S.S.A.A.; words by L. Uhland; first line—"Im stillen Klostergarten." (Within the cloister garden.)

There are four verses, all to the same ten-bar setting. The following is a sample of the words :

Im stillen klostergarten  
Eine bleiche Jungfrau ging ;  
Der Mond beschien sie trübe,  
An ihrer Wimper hing  
Die Thräne zarter Liebe.

*Translation. (E.)*  
In silent convent garden  
Was a maid of saddest mein ;  
By silv'ry moon's embraces,  
Might in her eyes be seen,  
Of love the tearful traces.

In the subsequent verses the poem tells how the nun is comforted by the thought that, her lover being dead, she is now free to love him; and of how, thus meditating, she goes to Our Lady's shrine, and, seeking consolation in pouring out her heart, expires.

The five lines of the poetical stanza give grace to the setting; which is of the simplest possible kind, consisting merely of five two-bar phrases. There is no modulation or technical feature to record, the voice parts are practically note against note, and the accompaniment is restricted to a few chords appearing at intervals.

#### FOUR SONGS FROM THE "JUNGBRUNNEN" BY P. HEYSE.

NO. 7 OF OP. 44 (OR NO. 1 OF THE "JUNGBRUNNEN" SONGS).

#### NUN STEH'N DIE ROSEN IN BLÜTHE.

*(Now all the Roses are Blooming.)*

In E; time,  $\frac{3}{8}$ ; "allegro"; S.S.A.A.; words by Paul Heyse; first line—"Nun steh'n die Rosen in Blüthe." (Now all the roses are blooming.)

We have here an instance of a set of songs within a set; similar to that of the four Gipsy Songs which figure as part of Op. 112.

There are three verses; all set to the same music, which occupies twenty-five bars, the characteristics of this piece

being very much of the same description as those of its companion numbers. The first verse runs as follows :

	<i>Translation. (E.)</i>
Nun steh'n die Rosen in Blüthe,	The rose-tree blossoms are gleaming.
Da wirft die Lieb' ein Netzlein aus.	
Du schwanker, loser Falter,	
Du hilfst dir nimmer heraus.	
	Love's net is slyly cast o'er lea, Cease, butterfly! thy dreaming, Or thou wilt never be free.

The last two lines of the stanza are set twice; an effective use being made of sudden full harmonies after unison of the voices. But the poem in this case has not given the composer much opportunity for variety in expression; whilst its commonplace rhythm has equally deprived him of the opportunity for graceful time-subdivision, such as we are so accustomed to expect at his hands.

NO. 8 OF OP. 44 (OR NO. 2 OF THE "JUNGBRUNNEN" SONGS).

### DIE BERGE SIND SPITZ.

*(The mountains are cold.)*

In A minor; time,  $\frac{2}{4}$ ; "andantino"; S.S.A.A.; words by Paul Heyse; first line—"Die Berge sind spitz." (The mountains are cold.)

	<i>Translation. (E.)</i>
Die Berge sind spitz	The mountains are wild And cold too are they; My lover goes climbing In woodland I stay.
Und die Berge sind kalt,	
Mein schatz steigt zu Berge	
Und ich in den Wald.	

are the first lines of the text; which goes on to show the object of seeking the wood's solitude to be a tearful meditation.

There are two verses to kindred settings of eight and nine bars respectively; the second being distinguished from the first by some canonical imitations between S.S. and A.A.—also by a "rit. e dim." conclusion.



The setting of the first verse is quite of *Volkslied* character, and has a slight touch of weirdness. In the second the rests which intervene in respect of the imitations alter the tone considerably, although the actual phrases remain almost the same.

The accompaniment merely supplies occasional basses to the vocal harmony with here and there a chord in amplification: at other times there is a staccato figure in quaver motion divided between the two hands.

NO. 9 OF OP. 44 (OR NO. 3 OF THE "JUNGBRUNNEN" SONGS).

### AM WILDBACH DIE WEIDEN.

(*The meadows at Wildbach.*)

In F sharp minor; time,  $\frac{6}{8}$ ; "patetico"; S.S.A.A.; words by Paul Heyse; first line—"Am Wildbach die Weiden." (The meadows at Wildbach.)

This little piece is of barcarolle character and somewhat Mendelssohnian; this trait applying also in varying degrees to other numbers of the set. Although in F sharp minor it opens with a phrase in A. There are two verses of which the following is a sample:

Am Wildbach die Weiden  
Die schwanken Tag und Nacht  
Die Liebe von uns Beiden  
Hat Gott so fest gemacht.

*Translation. (E.)*

The willows by stream-side	Wave ever to and fro;
So constant are our heart-beats,	For God hath made them so.

both set to the same music, except that in the second verse the bass of the accompaniment is an octave lower and the harmonies generally fuller than in the first.

The drift of the poem is that, as the trees are silent, so are the lovers' hearts; and as the former continually wave so do the latter steadfastly beat for one another.

The length of the setting is eight bars for each verse.

NO. 10 OF OP. 44 (OR NO. 4 OF THE "JUNGBRUNNEN" SONGS).

UND GEHST DU ÜBER DEN KIRCHHOF.

(*If through the Churchyard.*)

In E minor (and major); time,  $\frac{3}{4}$ ; "andante"; S.S.A.A.; words by Paul Heyse; first line—"Und gehst du über den Kirchhof." (If through the churchyard thou goest.)

The music of this number is of gentle and soothing character; and is in two sections, minor and major respectively. There are two verses, set to the same music; except that the first verse cadences in the dominant and the second in the tonic. The length of the two settings is eighteen and twenty bars.

The two altos enter alone; and their two bars transform the first phrase into one of six bars. This feature and that of the change to major impart a necessary variety.

The following instances the character of the words:

	<i>Translation. (E.)</i>
Und gehst du über den Kirchhof	You need but pass by the church- yard To find a grave newly made; 'Twas there, with signs of mourn- ing, A faithful heart was laid.
Da find'st du ein frisches Grab	
Da senkten sie mit Thränen	
Ein schönes Herz hinab.	

The remaining words explain that if you seek to know the cause you must ask, not the gravestone, but the zephyrs; which will be found to murmur: "It loved too well."

The minor portion is entirely constructed upon the motive with which the altos enter, which is used as the entire accompaniment of the section, being given in the form of a simple note-series. In the major portion the accompaniment is a plain harmonisation.

## NO. II. DIE BRAUT

VON DER INSEL RÜGEN.

*(The Bride.)*

In D minor; time,  $\frac{3}{2}$  (intermingled with common); "andante espressivo"; S.S.A.A.; words by Wilhelm Müller; first line—"Eine blaue Schürze hast du mir gegeben." (Thou hast brought to me a raiment blue as heaven.)

The text opens thus:

Eine blaue Schürze  
Hast du mir gegeben  
Mutter, schad' um's Färben,  
Mutter, schad' um's Weben.

*Translation. (E.)*  
Mother, this blue apron  
Hast thou to me given;  
Lo! the tint is fateful,  
See, the threads are riven.

The lover has been lost at sea, and the poem deals with the resolution to remain true to his memory; the following being the conclusion:

Lasst mich am Altare  
Still vorüber ziehen  
Denn dort ist mein Plätzchen  
Wo die Witwen knieen.

*Translation. (E.)*  
Let me pass the altar  
Softly, for I feel  
Yonder is my true place,  
Where the widows kneel.

There are four verses, all to the same music of eleven unequal bars ( $\frac{3}{2}$ , two bars; C, four bars;  $\frac{3}{2}$ , three bars; C, two bars: eleven in all). The common time bars are all in two-bar phrases of six crotchets and two crotchet rests. These, joining to the crotchet bars of  $\frac{3}{2}$ , form a forlorn succession of syllabic beats, phrased merely by the introduction of rests, but otherwise devoid of metre. The singer's lack of interest in all things is well indicated by this method; and the note succession, being unrelieved by any time variety, and, therefore, appearing to wander listlessly, improves the expression in that sense. Thus the pathetic melody has an impromptu character in keeping with the whole idea.

The accompaniment is limited to the barest essentials; its principal vocation being to fill the interstices presented by the rests above mentioned.

## No. 12. MÄRZNACHT.

*(A March Night.)*

In B flat minor (and major); time,  $\frac{6}{4}$ ; "poco allegro"; S.S.A.A.; words by L. Uhland; first line—"Horch! wie brauset der Sturm." (Hark! how rageth the storm.)

The text in this case is extremely short, as under :

	<i>Translation. (E.)</i>
Horch! wie brauset der Sturm	Hark! how rageth the storm
Und der schwellende Strom in	And the o'erflowing stream
der Nacht hin!	through the darkness;
Schaurig süßes Gefühl!	Fearful it may be—but sweet,
Lieblicher Frühling, du nahst.	For the gay Spring time is near.

It follows that the piece is set throughout; but an additional feature of interest consists of its being divided into two sections (major and minor), each comprising two lines of the text, and each being in canon; one soprano and alto being answered by the other at three-bar distance in each case. Science apart, the music is highly suggestive of the subject to which it is allied; as instanced by the chromatic phrases to which allusions to the storm are set, the entire change of tone at the mention of Spring and the detached minims given to the exclamations.

The accompaniment in the first section is merely a widely distributed series of single notes; but so calculated as to provide the most useful light additions to the vocal harmony. In the second portion the instrumental contribution to the general effect is more in the direction of fullness.

## OP. 45. A GERMAN REQUIEM.

(After Words taken from Holy Scripture.)

*For Soli, Chorus and Orchestra. Arrangement for Piano  
Duet, by the Composer.*

No. 1. "SELIG SIND" ... .. (Blessed are they.)  
(Chorus.)

No. 2. "DENN ALLES FLEISCH" ... .. (Behold all flesh.)  
(Chorus.)

No. 3. "HERR LEHRE DOCH MICH" ... (Lord make me to know.)  
(Baritone Solo and Chorus.)

FUGUE: "DER GERECHTEN SEELEN SIND IN GOTTES HAND" (But the  
souls of the righteous are in the hands of God.)

No. 4. "WIE LIEBLICH SIND DEINE WOHNUNGEN" (How lovely is Thy  
dwelling place.)  
(Chorus.)

No. 5. "IHR HABT NUN TRAURIGKEIT" (Ye now are sorrowful.)  
(Soprano Solo and Chorus.)

No. 6. "DENN WIR HABEN HIER KEINE BLEIBENDE STATT" (Here on  
earth we have no continuing place.)  
(Chorus.)

FUGUE: "HERR, DU BIST WÜRDIG" (Lord, Thou art worthy.)

No. 7. "SELIG SIND DIE TÖDTEN" ... (Blessed are the faithful.)  
(Concluding Chorus.)

THE term, "Requiem," as applied to this work, must be taken in the generic sense of a composition in honour of the dead; and not in the liturgical sense of a mass commencing with the introit: "Requiem æternam dona eis, Domine." The composer seems to have taken the precaution of making this clear, in the very name given to his

work; but, notwithstanding that, a great deal to his disadvantage has been said about it. Thus, we read in Hadow that :

It was not a Requiem, said the purists; it was not even ecclesiastical in tone; it was a sacred cantata, far less suited to the church than to the concert-room. Even its defenders looked upon it with some misgiving and could only plead that it was "konfessions los aber nicht religion los."\*

In every review, too, we find some form of apologetic explanation; precisely as if the term "requiem" had not, by this time, acquired a general sense entitling the composer so to use it at his will. Thus Erb :

It has nothing in common with liturgical requiems, and Edward Dickenson :

It is not a requiem mass; it is rather a cantata, the words (chosen from the Bible and forming a sort of funeral ode) setting forth the brevity of life and the hope of immortality.

But "a German Requiem" (which the Brahms work was expressly described to be) could scarcely in any event be supposed to be liturgical, whilst, as to its being a mass, even the word does not appear. Kelterborn, however, hits the mark when he describes it, over the head of such considerations, as :

The great funeral chant of modern music though he rather unnecessarily adds :

At least for Germans and Protestants.†

Florence May, in her description, also proceeds at once to say that :

The texts, culled from various books of the Old and New Testaments and the Apocrypha have been chosen with entire absence of so-called doctrinal purpose, as parts of the people's book, of Luther's Bible, the accepted representative to Protestant nations of the highest aspirations of man, and have been so arranged as to present in succession the ascending ideas of sorrow consoled, doubt overcome, death vanquished.

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\* Devoid of creed but not of religion.

† There is nothing in the work rendering it more suitable for one type of Christian than another.

Mere translation of the Latin text would by no means have constituted a "German Requiem" according to Brahms's intention; besides which, Carl Beyer rightly calls attention to the fact that it appertained to his character and method to seek first the echo of his own feelings; or, in other words, a complete correspondence between them and the words he was to set. Text, not only already provided, but hedged round with all sorts of liturgical conditions would not in any sense have answered his purpose.

The text of the seven numbers constituting the work as already indicated is shown in the following list of Biblical references:

- No. 1. (a) Matt. v, 4; (b) Ps. cxxvi, 5; (c) Ps. cxxvi, 6.
- No. 2. (a) I Pet. i, 24; (b) James v, 7; I Pet. i. 24 (repeated).  
and (c) 25; (d) Isaiah xxxv, 10.
- No. 3. Ps. xxxix, 5; also 6-8; Wisd. iii, 1.
- No. 4. Ps. lxxxiv, 1, 2; also 4.
- No. 5. Joh. xvi, 22; Ecclus. li, 27; Isa. lxvi, 13.
- No. 6. Heb. xiii, 14; I Cor. xv, 51-5; Rev. iv, 11.
- No. 7. Rev. xiv, 13.

Before proceeding to treat of these in the usual way it will be interesting to refer to some circumstances attending the original production of the work; which, at first, consisted of three numbers only. It was on December 1, 1867, that, at a "Gesellschaft" concert devoted to the memory of Schubert, these three numbers, being deemed to form an appropriate first part, were first performed. The first two went off fairly well; but, at the close of the third, there was an extraordinary scene, the description of which is thus given by Florence May:

The now celebrated pedal-point, on which the last section of this number is constructed, produced—partly owing to a mistake of the drummer, who drowned the chorus by playing the famous *D forte* throughout—a condition of nervous tension in a portion of the audience, a longing to be relieved from the monotony of the one dominating sound: and, when the composer appeared on the platform, unmistakable demonstrations of hostility mingled with the plaudits. Few, even of his friends had then any clear conception of the meaning or importance of the work.

Thereupon, the critics, of course, were very strongly in evidence. Schelle condescended to speak fairly well of the first two movements but proclaimed the third to be inferior; because:

The text demanded a strong increase of effect which the composer was incapable of giving.

whilst Hirsch, the critic of the "Wiener Zeitung," did not scruple to speak of the portion referred to above as:

*The heathenish noise of the kettledrums.*

Hanslick, however, was warm in the composer's favour; maintaining that even not liking the work ought not to have prevented all presentiment of its greatness. As for the "grey-haired fanatics of the old school" who had had the rudeness to greet the composer with prolonged hissing, he dismissed them with contempt; saying that their conduct was a requiem in itself—but one on the decorum of a Vienna concert-room. It is a relief to turn from the agitation on either side to the calm presented by the composer himself.

His opinion of his work and belief in its future were not in the least affected. He did not disguise the fact that he had gained experience of the instrumentation of the third chorus; and, in writing to Marxsen, he alludes to what he calls the "eternal D"; adding:

If I do not use the organ it does not appear to sound.

By this time, however, he was already looking forward to the performance of the work under Reinthaler in Bremen Cathedral; a prospect which had been brought about by his friend Albert Dietrich in this wise.

Writing to the latter early in 1867 Brahms had happened to say:

It would be a treat for me if I had you here, dear Albert, for a day, in order to play my so-called German Requiem to you.

which, of course, had inspired Dietrich with a great desire to see the manuscript. When he did so, he was so deeply impressed by its beauties that he immediately hastened to Bremen, to show it to Reinthaler, the conductor; and the latter, in his turn, recognising at once the great importance of the work, decided upon its performance in the cathedral on the following Good Friday. Thus it happened that Brahms already had in view some recompense for his disappointment at the Schubert concert, and probably felt that he could afford to disregard the above occurrence.



When the day arrived, never had the cathedral been so full; never had the enthusiasm been so great. The effect was simply overwhelming; and it at once became clear to the audience that the German Requiem ranked amongst the loftiest music ever given to the world. Thus, even the composer's beloved Vienna had treated him, in respect of this new work, very much as Leipzig, nine years before, had done in respect of the D minor Concerto. But the two circumstances differed in one important respect; for, this time, all doubt of the composer's position and fame were at an end.

The work had been considerably extended for this occasion. No less than three numbers (the present 4, 6 and 7) had been added; but the soprano solo and chorus (the present No. 5) was not written until the summer following. As for Reinthaler, his enthusiasm led him to suggest to Brahms the extension of the work to the dimensions of an oratorio—a proposal which the composer did not, however, entertain.

It only remains to refer to the causes which led to the work before proceeding to the consideration of its separate numbers. No doubt its composition was originally inspired by the death of Brahms's mother in 1865; but there can be equally no doubt that, as the work proceeded, its own claim for due development as a work of art became the all-absorbing influence. There seems to be a dearth of direct evidence upon the question and this has naturally given rise to speculation. Thus, we read in Erb, of a writer who expresses the opinion that the events of the Austro-Prussian war of 1866 were the inciting cause—a most unlikely (not to say impossible) thing to have occurred. Fuller-Maitland suggests that the work may have been the outcome of both events, and specially singles out No. 5 (which, as we have seen, was not composed until the summer of 1868) as due to the death of the composer's mother. It is noteworthy, however, that this work and the "Triumphlied" (suggested by the German victories) were the only two which were prompted by the events of outer life.

Years afterwards, Brahms, in alluding to the MS. score of the Requiem, remarked that it was made up of all possible and impossible sorts and sizes of paper; the fact being that, at the time of its composition, he was always short of money. The whole story of the work is indeed one of chance

and vicissitude. The words, culled as they are from such various Biblical sources, might easily have resulted in a text not only incoherent but unsuitable for musical development. It was, as Carl Beyer says, an entirely "new path" in the constitution of a libretto; not only hazardous in itself, but calculated to provoke much hostility. Then, we have the desultory manner of its composition; firstly, three numbers, then three more, and finally one inserted in the middle of the work. Then there was the battle over it at Vienna, the timely friendship of Dietrich and the enthusiasm of Reinthaler. But, valuable as were the two latter circumstances in providing a successful issue from so much entanglement, that issue is really the outcome of the implacable earnestness of the one man—Brahms, the imperturbable.

#### No. 1. CHORUS.—SELIG SIND.

(*Blessed are They.*)

In F; time, common, "Ziemlich langsam und mit Ausdruck"; rather slow and with expression ( $\text{♩} = 80$ ).

It should be premised that the German Requiem is scored for the following: piccolo, two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, harp (respecting which Brahms has given the direction that there should be *at least* two for performance), drums and full strings.

In the first number, however, there are neither violins nor clarinets employed. Both of these omissions have probably been made with the same intent—that of imparting a sombre tint to the movement—but the influence produced by omitting the violins is considerably the greater. In placing the violas at the head of the whole body of strings the compass is not only limited, but a different *timbre* is given to the appealing voice, and a closer distribution of the harmony is induced. The richness resulting from this closeness of the harmony is, in this number, further increased by the division of the violas into two, and the 'cellos into three,

—which naturally results in the addition of three real parts to the polyphony.

The whole number is in one degree of movement, but naturally divides into four small sections, represented by the texts marked (*a*) (*b*) and (*c*) in the list given; with the addition of (*a*) for return.

We open with a fourteen-bar symphony, proceeding from the very depths of the strings, and enunciating a motive not destined to appear at first in the vocal parts. The latter enter in a *sostenuto* style; which is only removed from that of the chorale by the fact that the orchestra is employed to join the phrases, point the rhythm and occasionally to dialogue with the choral mass. Twenty-two bars are thus given to the words

Selig sind (Blessed are they);

at the end of which the cadence is interrupted, to introduce the words:

Denn sie sollen getröstet werden (For they shall have comfort).

This expression of the grammatical conjunction by means of the interrupted cadence forms part of a subject too abstruse to be entered upon in the present work; but possibly here and there a student may be benefited by the mere mention of it. It will suffice now to say that the ten bars devoted to this text revert, at their cadence, to the spirit of the opening. At the interruption the strings mark a new departure by suddenly starting in quaver motion, which becomes increased to that of triplet quavers at the climax of the musical phrase. Immediately afterwards, however, the strings first soften and then cease, leaving the voices to cadence against a simple *sostenuto* of the horns.

We have now eighteen bars given to the words of (*b*) in the reference list:

Die mit Thränen säen werden mit Freuden ernten.  
(They that sow in tears shall reap in joy.)

from which the critical listener, remarking the absence of all increase of motion, gathers that he must look for contrast by other means. Exception, however, must be made of

the harp, which increases its motion by gently subdividing the beat (though only intermittently) and which, by having, as it were, the monopoly of such subdivision, makes itself the more evident. Shortly, as the wood-wind becomes more important, the harps proceed to triplet-quavers; which, in conjunction with normal quavers, form ever a favourite Brahms-method of mild agitato.

The real contrast, however, is that of tonality, for the whole of this small section is in D flat; and, as the voices descend from the slight climax described in the above, all commotion disappears; there is a simple cadence in D flat, and the return to the key is by a mere diatonic progression of the basses. Only those who have penetrated into the depths of Brahms's scientific resource can properly appreciate the simplicity of this procedure.

We now come to the text marked (*c*) in the reference list:

Sie gehen hin und weinen  
(Who goeth forth and weepeth).

which is given to the subject of the orchestral prelude. Beyer rather graphically describes this theme as seeming to raise a burden and then to fall despondingly beneath it. As it now appears in the voice-parts for the first time this form of return is somewhat novel; but the general design of the composer is, without actual repetition, to review the impression of all previous material. Fifteen bars are thus occupied; immediately after which the short D flat section is reviewed in the same way, which accounts for sixteen bars more. By this time we have completed the setting of the text; and have now only to deal with the section comprising repetition of its first words.

Following the previous cadence in D flat this portion opens in that key, but passes into F by the increase of a few bars and thus carries us insensibly into the flow of the opening strains. Proceeding in the spirit of the first part of the movement we arrive at the interrupted cadence before referred to, which is now the signal for passing into a coda-like section of thirty-two bars (at "Denn sie sollen") the graduations alike of tone-volume and motion being in *dimuendo*; and so leading to the hushed conclusion.

## No. 2. DENN ALLES FLEISCH.

*(Behold, all Flesh.)*

In B flat minor (changing to G flat and B flat major); time,  $\frac{3}{4}$  (changing to common); [*"langsam marchmässig"*]; slow and in march style ( $\text{♩} = 60$ ), changing to *"etwas bewegter"*; rather quicker ( $\text{♩} = 80$ ) tempo I; *"poco sostenuto"* ( $\text{♩} = 56$ ) *"allegro non troppo"* ( $\text{♩} = 108$ ).

This is the number with the funeral march, the subject of which originated (according to Dietrich) in connection with the D minor Concerto, Op. 15. Erb makes the remark that in it:

The composer graphically portrays the measured tread of the cortège by the use of triple rhythm ( $\frac{3}{4}$ ) cutting loose from ordinary methods; and, by the use of legitimate musical processes achieves what others strive after by sensuous or purely imitative means.

Hadow waxes even more eloquent, as follows:

If there be any man who can listen unmoved to the majestic funeral march\* he can only conclude that he stands as yet outside the precincts of the art. It is no more a matter for controversy than the poetic merits of the *Antigone* or the *Inferno*. We are not here dealing with a product of the second order in which blemishes are to be condoned and qualities set in antithesis and the whole appraised by a nice adjustment of the balance. To find a defect here is to criticise our own judgment and to stigmatise as imperfect not the voice that speaks but the ear that listens.

The full orchestration is used for this number; the strings being very freely divided, and muted for the opening march of twenty-one bars, before the voices appear. The above appreciations make no reference to the means whereby Brahms has succeeded in applying the  $\frac{3}{4}$  measure to a solemn march; which is, after all, it may be presumed, what the student would most like to know. The metronome indication is  $\text{♩} = 60$ ; or, in other words, the crotchets proceed at intervals of one second; which is the *"measured tread"* to which Erb refers. The great desideratum in a funeral march is what he called *"neutrality of the beat"*; by which

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\* The above remarks of Hadow are applied by him also to "the serene and perfect melody of the fourth chorus," and to the "two great fugues which may almost be said to succeed where Beethoven has failed."

is meant that strong rhythmical characteristics must fall into abeyance; that no beat must seek to exceed another in importance; that, in short, the beats should succeed one another precisely as do the foot-falls of the procession. Even the variations of pitch, as presented by melody, are like to disturb this feature; and, in successful funeral marches we find them accordingly reduced to a minimum; as, for example, in Handel's, in "Saul"; in Beethoven's, in the A flat Sonata; and in the only successful portion of Chopin's, in the second sonata. Brahms has shown himself independent of the necessity for a form of caution thus found to have been exercised alike by Handel, Beethoven and Chopin. But, though he has compassed the end in view by such different means, he nevertheless had learned something from his predecessors, as we shall see.

The action of the two feet in marching gives such a strong duple tendency that in each of the marches above mentioned, traces occur of an endeavour to raise the importance of the weak tread. Now that we know what Brahms has done, we can, of course, all see that the best means for accomplishing this is the employment of the three-beat bar; which compels the *strong tread* to come to the assistance of the *weak beat* twice out of three times.

The influence of this goes beyond merely releasing the composer from the necessity for a monotonous upper part; because he is now obliged to impart a strong individuality to his beats. Otherwise, the fact of the strong tread coinciding with the strong beat only once in every two bars will have a tendency to deprive his phrase of all meaning; and especially at such a slow tempo. Accordingly in Brahms we find that the bass at each third beat is the commencement of a wide interval and the upper parts at each second beat present a greater motion. No doubt we may enjoy the music without being aware of all this; but it is an even greater delight to feel, as we listen, that Brahms has not only written a beautiful work, but created a new form.

The choral opening to the words:

(a) Denn alles Fleisch (Behold all flesh),

is of the same length as the orchestral introduction; the latter being in fact now repeated as an accompaniment to

the solemn chant of the voices in unison. The orchestra then resumes with the opening subject in the dominant, shortened to twelve bars and returning to the original key; re-introducing the solemn chant with a fuller choral setting, and passing into G flat.

We have now arrived at the text :

(b) So seid nun geduldig (Now therefore be patient),

the movement being slightly quicker ( $\frac{1}{2}=80$ ); the new subject being simply placid and melodious, or, in other words, more cheerful than the opening. In this way it continues for twenty-eight bars, during which the wood-wind and strings alternate to accompany the voices; the motion, however, being absolutely restricted to the crotchet beat. But, at the words :

Und ist geduldig darüber (And hath long patience for it)—

the strings take up a quaver motion (*pizz.*) with harp and flute (*stacc.*) and so continue until within a few bars of the next section, which consists practically of a repeat of the whole of the preceding, so far as the first subject is concerned, save that now we pass into B flat major. This is the signal for a short choral outburst to the words :

(c) Aber des Herrn Wort (Albeit the Lord's word)—

in which the sudden *forte* of the trombones, followed by *agitato* of the strings, effectively announce an impending new departure. In short, the important *Allegro* (of one hundred and twenty-two bars) is now to follow to the words :

(d) Die Erlösten des Herrn (The redeemed of the Lord);

and the brightness of the change is the more evident as at the word "Ewigkeit" we suddenly find ourselves in the new tempo.

The basses lead with a joyful subject, answered tonally by the remaining voices; this being followed by exultant exclamations of :

Freude und Wonne (Gladness, joy),

the development of which gradually tends towards reproduction of the rhythm of the first subject. The integral re-entry of the latter is rather considerably delayed; but in the meantime its rhythm prevails, so that when at last it reappears it does so with a perfectly natural effect. The treatment is, however, not fugal though partaking of that character in consequence of the numerous imitations.

This account practically describes the whole movement; for the exclamations of joy now reappear with a more intense expression, and the whole concludes with plain choral work, full climax and fall to conclusion.

### NO. 3. HERR, LEHRE DOCH MICH.

(*Lord, Make Me to Know.*)

In D minor (and major); time, *alla breve* (changing to  $\frac{3}{2}$ );  
 "Andante moderato"  $\text{♩} = 52$  (Fugue  $\text{♩} = 54$ ).

This number opens with baritone solo to the words:

Herr, lehre doch mich (Lord make me know),

which continues for sixteen bars, and is followed by the same in choral harmony. We have then another baritone solo, opening in B flat and modulating freely; which is again followed by the chorus, as if a repetition were intended; but which adopts, this time, a different development, one great feature of which is the sudden *forte* at the climax:

Mein Leben ist (My life-time is),

and the hush at the words:

Wie nichts (as naught).

Another baritone solo follows, this time a repetition of the opening, but with choral accompaniment, *pianissimo*. The latter, taken in conjunction with differences of instrumentation, is the feature in this instance; and the orchestra, now taking the matter in hand, intervenes with a symphony



of eleven bars to enable us to pass to the  $\frac{3}{2}$  movement for the introduction of the next solo.

The new solo occupies twenty-four bars and is set to the words :

Ach, wie gar nichts (Verily, mankind)—

being a prayerful melody set against varied contrapuntal motion, of which the prevailing motive is somewhat suggestive of the subject of the fugue which is to follow. The chorus now takes up the opening phrases of the last solo in F (to the accompaniment of an *agitato* figure in the strings) and cadences in the same key; the text meantime being the same. The bass now leads for a new development upon the words :

Nun, Herr, wess soll ich mich trösten?

(Now, Lord, O what do I wait for?),

which is really a fugato containing many beautiful features. The cry becomes more and more urgent; for we are now preparing for the great fugue in which Christian reliance is to be so graphically set forth, and the usual climax and reversion to *pianissimo* precedes the new departure. The change to the major (*piano* to begin with, followed by a tremendous crescendo) is fine; as is also the effect of the voices rapidly appearing in succession to the words "I hope" and the sudden burst into rapid motion.

We now come to the great fugue to the words :

Der gerechten Seele sind in Gottes Hand

(But the righteous souls are in the hand of God),

the D pedal-point of which has already been referred to. This pedal lasts for the entire fugue of 36 bars, in  $\text{C} \text{C}$ , and the significance of this steadfast clinging to the one foundation and the consequent suggestion of firmness and strength will be evident by light of the text. Not only the drums, but all the basses (including the trombones) are continuous; but the drum part, so often described as a roll, is really a "battement"; in time with the almost incessant quaver motion of the orchestration. The harmonies are simple; Beyer says as a consequence of the pedal, though this would

not appear to be quite clear. Had the character of the composition been different the mere use of organ-point would not have given rise to the restriction, which in this case is due to the sentiment expressed.

#### No. 4. WIE LIEBLICH SIND DEINE WOHNUNGEN.

*(How Lovely is Thy Dwelling-place.)*

In E flat; time,  $\frac{3}{4}$ ; "Mässig bewegt"; moderato ( $\text{♩} = 92$ ).

This number provides a perfect contrast to the foregoing by reason of its melodious beauty and more unambitious working. Opening with a symphony of four bars we proceed to a gentle choral setting of the words:

Wie lieblich sind deine Wohnungen  
(How lovely is Thy dwelling-place),

which occupies nineteen bars and is followed by another setting of the same to passages of canonical imitation, and in the dominant. This is somewhat more extended, and is followed by a new short motive and development to the words:

Verlanget und sehneth (It longeth, yea fainteth),

leading to a fuller and bolder choral subject, which completes the first division of this movement, and is set to the words:

Mein Leib und Seele freuen sich (My soul and body crieth out),  
the instrumentation meantime adopting new features.

The original symphony is now repeated, followed by the choral opening; which, however, now cadences in the original key, instead of in B flat, as before. After that we have a free setting of the words:

Wohl denen die in deinem Hause wohnen  
(Blest are they that dwell within Thy house);

a highly interesting two-part subject, worked in fugato, set to the words:

Die loben dich immerdar (They praise Thy name evermore);

and a coda-like section of twenty-one bars, principally *piano*, but with an appropriate increase before the diminuendo to conclusion, set to the opening words; the whole being followed by a short symphony of six bars.

### No. 5. IHR HABT NUN TRAURIGKEIT.

(*Ye now are Sorrowful.*)

In G; time, common; "langsam" ( $\text{♩} = 104$ ).

After an opening symphony of three bars the solo soprano enters with a fifteen-bar setting of the opening text. Though presenting features of contrast with the previous movement, such as the difference in the bar value would naturally induce, there is very much of the same gentleness and subdued feeling prevailing. A curious feature is that when, after the solo just mentioned the chorus commences to accompany the solo voice, it does so to different words. Thus while the solo voice is engaged in delivering the words:

Und eure Freude soll niemand von euch nehmen  
(And your joy no man taketh from you),

the chorus is singing:

Ich will euch trösten wie einen seine Mutter tröstet  
(I will comfort you as one whom his own mother comforteth).

It must be for others, to whom this domain more rightly appertains, to judge the matter of combining, in this way, texts from such different sources.

The next solo entry is given to the words:

Sehet mich an (Look upon me),

which opens in B flat, and from which point the modulation

becomes considerable; although the music remains, integrally, as plain as before. At intervals, the chorus re-enters with the words "ich will euch trösten"; apparently, without much concern as to the text, which is being simultaneously delivered by the solo voice; but, passing over the question of doubt as to the propriety of all this, the musical effect is undoubtedly good.

From this point the opening words are reset, more or less freely; and, at the conclusion, the combination of texts already alluded to results in the solo and chorus finishing (in the original) thus:

{ Solo—	Ich will euch wieder	}	sehen
{ Chorus—	Ich will euch	}	trösten.

## NO. 6. DENN WIR HABEN HIER KEINE BLEIBENDE STATT.

*(Here on Earth have we no continuing Place.)*

In C minor (changing to F sharp minor, finishing C major); time, common (changing to  $\frac{3}{4}$  and  $\text{♩} \text{♩}$ ); andante ( $\text{♩} = 92$ ) changing to vivace ( $\text{♩} = 112$ ) and allegro ( $\text{♩} = 100$ ).

This immense movement requires to be succinctly described in order to fall within the space at command.

1. Symphony of two bars consisting of two chords (G and D minor respectively) given by muted strings (answered by wood-wind); the archaic nature of the progression requiring to be noticed as a key to the style of the choral opening.

2. Chorus (chorale style).

Denn wir haben (Here on earth have we),

which extends to thirteen bars, and is followed by same two-bar symphony and choral setting of same text; in imitative treatment of same theme.

3. Baritone solo traversing enharmonic change to three

sharps, and accompanied by highly-characteristic orchestration; to the words:

Siehe, ich sage euch ein Geheimniss  
(Lo! I unfold unto you a mystery).

and followed by short chorus on the last words:

Wir werden nicht all entschlafen (We shall not all sleep).

4. Baritone solo to the words:

Wir werden aber alle verwandelt (We shall all be changed);

followed by chorus to the same effect but in C sharp minor (instead of F sharp minor, the key of the solo).

5. Baritone solo to the words:

Und dasselbige plötzlich in einem Augenblick  
(In a moment, in the twinkling of an eye).

6. Chorus, leading to change to three flats (unison, to changeful orchestral harmony); to the text:

Zu der Zeit der letzten Posaune (At the sound of the trumpet),

with stupendous effect of crescendo at approach to the word "Posaune,"\* and orchestral symphony in *molto agitato* leading to  $\frac{3}{4}$ , *vivace*.

7. Chorus, *fortissimo*, to the text:

Denn es wird die Posaune schallen (For the trumpet shall sound),

with highly-characteristic effects. The orchestration, which is full and demonstrative, proceeds, after cessation of the voices, with a five-bar symphony in same style, introducing the next solo.

8. Baritone solo, to the words:

Dann wird erfüllet werden das Wort, das geschrieben steht  
(Then what of old was written: the same shall be brought to pass).

sudden cessation of all motion in orchestra (except trem. of 'cello and *pianissimo* drum-roll which alternate) but fol-

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\* The same description of effect upon a smaller scale may be remembered in the Begräbnissgesang.

lowed, after fourteen bars of the solo, by resumption of the string quavers in tremolo during six bars of symphony; and re-introducing the opening of the vivace.

9. Chorus; to same music as the vivace opening, the text being:

Der Tod ist verschlungen (For death shall be swallowed).

This continues for twenty-eight bars, and is followed by about the same length of free choral working to the text:

Tod! wo ist dein Stachel? (Death! where is thy sting?),

paving the way to the fugue in  $\text{♩}$   $\text{♩}$ .

10. Fugue to the text commencing:

Herr, du bist würdig (Worthy art Thou),

extending for over one hundred and thirty bars, highly developed contrapuntally, presenting exceptional features such as separate treatment of portions of the subject, but true in the main to fugal traditions and with rich orchestration.

## NO. 7. SELIG SIND DIE TODTEN.

*(Blessed are the Faithful.)*

In F (changing to A); time, common; Feierlich ( $\text{♩}=80$ ).

The prevailing feeling in this movement is naturally a return to that of the opening of the work. After a gentle one-bar orchestral appearance the soprano leads with:

Selig sind die Todten (Blessed are the dead),

during eight bars, followed by the bass with the same melody in the dominant; to which is added a choral free treatment of the same text, the figurations employed in the orchestra, however, remaining the same as at the opening, and the latter continuing alone for six bars after cessation of the voices.

To this follows eight bars of chorus, leading to the change to three sharps, and set to the text :

*Ja der Geist spricht (Saith the Spirit),*

twenty-eight more bars of choral setting, preceded by an increase of motion in the string parts, and in which the voices enter interweavingly to the words :

*Dass sie ruhen von ihrer Arbeit (That they rest from their labours),*

and twenty-six more bars leading to the return to the original key, when, with the reappearance of the orchestral opening-bar, the return proceeds.

The groups are somewhat shortened in this instance; as an example of which we have merely an eight-bar tenor solo, in lieu of the soprano and bass solos of equal length at the opening. After a symphony of four bars we then enter upon the thirty-six bars of a concluding section; in which we are reminded of the opening of the work, and of which the gentle and chaste effects lead fittingly to its conclusion. A whole volume might be written upon its traits viewed in a technical aspect; for it possesses in a very high degree the peculiar quality attaching to all the work of its composer; that, namely, of giving pleasure, not alone to the hearer, but also in respect of those subtle perfections of which ordinary listeners remain unaware.

OP. 46. FOUR VOCAL PIECES.

(Gesänge.)

*For Solo Voice with Piano Accompaniment.*

- |        |                              |     |     |     |     |     |                        |
|--------|------------------------------|-----|-----|-----|-----|-----|------------------------|
| No. 1. | DIE KRÄNZE                   | ... | ... | ... | ... | ... | (The Garlands.)        |
| No. 2. | MAGYARISCH                   | ... | ... | ... | ... | ... | (Magyar Love-Song.)    |
| No. 3. | DIE SCHALE DER VERGESSENHEIT | ... | ... | ... | ... | ... | (The cup of oblivion.) |
| No. 4. | AN DIE NACHTIGALL            | ... | ... | ... | ... | ... | (To a Nightingale.)    |

No. I. DIE KRÄNZE.

(The Garlands.)

**I**N D flat (changing to C sharp minor); time, common; "ziemlich langsam" compass, E flat to G flat; another edition in B; words from Polydora by Daumer; first line—"Hier ob dem Eingang seid befestiget, ihr Kränze." (Here o'er the doorway of her dwelling, hang, ye garlands.) English version by Mrs. Natalia Macfarren.

This song is set throughout; the music being naturally of an irregular rhythm, as induced by that of the text; and, in the result, slightly approximating to recitative. The change to C sharp minor is of course a mere flattening of the third,\* but its necessity as well as that of the enharmonic

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\* It may be useful to some readers to explain that the ordinary change to minor would, in this case, have involved the use of the key of D flat minor; a key excluded from general use by its containing nine flats, and conveniently represented by its enharmonic, C sharp minor.



change in so short a piece will sufficiently indicate the character of the music.

The text opens as under :

	<i>Translation. (E.)</i>
Hier ob dem Eingang seid befestiget ihr Kränze,	Be ye suspended o'er the entrance of her dwelling,
So beregnet und benetzt von meines Auges schmerzlichem Erguss,	All ye garlands so betangled and bedew'd by sorrowful out-pour,
Denn reich zu thänen pflegt das Aug der Liebe.	For eye of Love is ever prone to weeping.

The expression of the words so peculiarly applies only to the original that in the strict sense this song cannot be transferred to any other language. There are no sections in the musical setting, and momentary cessations of the voice-part have no reference to structure. A set figure characterises the opening and close, but otherwise the accompaniment can only be described as varied. In the middle portion an *agitato* is evolved from the combination of triplet with normal quavers, the latter prevailing at both opening and close. There is nothing of the nature of return, save that the final cadence repeats that of the first complete sentence; and is also utilised (enharmonically) during the C sharp minor portion.

## No. 2. MAGYARISCH.

*(Magyar Love-Song.)*

In A; time,  $\frac{2}{4}$ ; "andante"; compass, E to F sharp; another edition in G; words by Daumer; first line—"Sah dem edlen Bildniss." (I have lost my heart.) English version by Mrs. Natalia Macfarren.

The drift of the poem (which is to deplore the dire influence of beauty) involves the expression of some sadness in its middle portion :

	<i>Translation. (E.)</i>
Herr, mein Gott, was hast du doch gebildet	Lord, oh why in Thy Creation grand, so
Uns zu Jammer und zu Qual,	To our grief such stars we see;
Solche dunkle Sterne mit so lich- tem	That Thou mak'st to move in darkness, and so
Zauberstrahl!	Luring be.

whilst the following allusion to the loved one's eyes will convey some idea of the passion contained in the piece:

Mich geblendet hat für alle Wonnen  
Dieser Erde jene Pracht;  
All umher wo meine Blicke forschen  
Ist es Nacht!

Or—(E.):

Blind am I become by her entrancing  
Beauty's wondrous might;  
All around me, wheresoe'er I'm glancing,  
It is night.

The setting is divisible into three portions; the first being of sixteen bars and of *Volkslied* character, the second a free dissertation with corresponding modulation, and the third a repetition of the first with codetta. Accompaniment varied, but without pronounced feature.

### No. 3. DIE SCHALE DER VERGESSENHEIT.

*(The Cup of Oblivion.)*

In E (changing to A flat); time,  $\frac{3}{4}$ ; "Lebhaft doch nicht zu rasch" (lively but not too quick); compass, D sharp to G sharp; another edition in D; words by Hölty; first line—"Eine Schale des Stroms." (Oh! one cup of the tide.) English version by Mrs. Natalia Macfarren.

The text opens thus:

	<i>Translation. (E.)</i>
Eine Schale des Stroms welche Vergessenheit	Bring one draft from the stream bearing forgetfulness.
Durch Elysiums Blumen rollt	Through the groves of Elysium!
Bring'! O Genius, bring' deinem Verschmachtenden!	Spirit, deign this to do for thy despondent one.

In connection with this piece we are told that, when Stockhausen came over from Neuenahr to sing these songs (accompanied by the composer) to Deiters, Brahms seemed determined not to publish this particular number; saying that it was too "desolate." Stockhausen's enthusiasm, however, caused him to give way; and all who hear the song must wonder that any scruple with regard to it could ever have been entertained; for, even as regards its "desolate" feature, it is more noble than melancholy. From whatever aspect we regard it admiration of its traits can only be limited by our own powers of appreciation. Amongst its principal points may be mentioned:

1. The reduction of the text to a rhythm of the composer's own, of highly-artistic design, quite original and in complete sympathy with that of the poet.

2. The renewals of the musical sentence at its apparent moment of expiration; effected always in expression of increased fervour and earnestness.

3. The masterly nature of the actual material (inclusive of its appropriate and ever-varying figures of accompaniment) coupled with freedom from display.

Lastly, that best exemplification of unity, the unity of feeling and impression, as independent of returning subjects. To look at the poem as it stands in Hölty, and then to see it as it is in Brahms, is indeed a revelation.

#### No. 4. AN DIE NACHTIGALL.

*(To a Nightingale.)*

In E; time, common; "ziemlich langsam" (rather slow); compass, D sharp to G; another edition in D; words by Hölty; first line—"Geuss nicht so laut." (I pray thee cease.) English version by Mrs. Natalia Macfarren.

The song opens with:

	<i>Translation. (E.)</i>
Geuss nicht so laut der liebent-	From out the apple-bloom on us
flamnten Lieder	descending
Tonreichen Schall	In mournful wail,
Vom Blüthenast des Apfelbaums	Pour out not so the strains of
hernieder	Love's sweet sending,
O Nachtigall!	O Nightingale!

There are two verses; both of the same contour, but differing in detail. The melody is of simple rhythmical character in natural expression of the words; but continued syncopation in the accompaniment imparts an *agitato* character, the harmonies and modulations also gaining in intensity thereby. Towards conclusion the accompaniment expands into triplet-quaver movement and so continues. The student will find the plain bass of this song well worthy his attention from the structural aspect.

OP. 47. FIVE SONGS.  
(Lieder.)

*For Solo Voice with Piano Accompaniment.*

- |        |                       |     |     |     |     |                                     |
|--------|-----------------------|-----|-----|-----|-----|-------------------------------------|
| No. 1. | BOTSCHAFT             | ... | ... | ... | ... | ( <i>The Message.</i> )             |
| No. 2. | LIEBESGLUTH           | ... | ... | ... | ... | ( <i>Consuming Love.</i> )          |
| No. 3. | SONNTAG               | ... | ... | ... | ... | ( <i>Sunday.</i> )                  |
| No. 4. | O LIEBLICHE WANGEN    | ... | ... | ... | ... | ( <i>Oh fair cheeks of roses.</i> ) |
| No. 5. | DIE LIEBENDE SCHREIBT | ... | ... | ... | ... | ( <i>To the beloved.</i> )          |

NO. I. BOTSCHAFT.  
(*The Message.*)

**I**N B flat minor (finishes in D flat); time,  $\frac{9}{8}$ ; "grazioso"; words after Hâfis (Persian fourteenth century poet) by Daumer\*; compass, F to A flat; another edition in G minor; first line—"Wehe Lüftchen, lind und lieblich." (Gentle zephyrs wanton softly.) English version by Mrs. Natalia Macfarren.

This is one of the specially fortunate songs as to general approval, and Fuller Maitland, for example, calls it "an instance of the perfect love-song, exquisite in melodic invention, intense in expression, deeply emotional and admirably written for the voice," Florence May regarding it as "one of the composer's finest." It would seem almost impossible to give an adequate idea of it without quoting its entire text; which is as follows:

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\* See also Op. 32, Nos. 2, 7, 8, 9, and Op. 46, Nos. 1, 2.

Wehe Lüftchen, lind und lieblich }  
 Um die Wange der Geliebten } (a)  
 Spiele zart in ihrer Locke }  
 Eile nicht hinweg zu flieh'n. (*bis*). }

Thut sie dann vielleicht die Frage }  
 Wie es um mich Armen stehe } (b)

Sprich—Unendlich war sein Wehe }  
 Höchst bedenkend seine Lage } (c)  
 Aber jetzo kann er hoffen }  
 Wieder herrlich auf zu leben }  
 Denn du Holde denkst an ihn. }

*Translation. (E.)*

Breeze! thy kindly breath impresses  
 Her soft cheek, and thy caresses  
 Play right gently with her tresses;  
 Hurry not so soon away.

If mayhap she seek thy mission,  
 How 'tis with this outcast faring;  
 Say—"Right deep was his despairing,  
 Most forlorn was his condition;  
 But since thou—sweet one—dost deign  
 Thus to think of him again,  
 He will live yet many a day."

In construction it may be perceived that the song is capable of being regarded as consisting of two verses, divided by an intermezzo. The latter is of *sostenuto* character; the concluding section being extended by an exultant *codetta*, besides which its setting also differs from that of the first in being variously accommodated to expression of the changes in the text. The melody is graceful and flowing; and the interspersion of occasional *sostenuto* (whereby the phrase is lengthened) produces a graceful rhythm.

The accompaniment consists of almost incessant triplet-quavers to plain basses.

No. 2. LIEBESGLUTH.

(*Consuming Love.*)

In F minor (and major); time,  $\frac{2}{4}$  (changing to common); "appassionato"; words after Hâfis, by Daumer; compass. D flat to G; another edition in E flat minor; first line—"Die

Flamme hier, die wilde, zu verhehlen." (Oh! love, thou burning flame, how can I hide thee?) English version by Mrs. Natalia Macfarren.

The text opens thus :

		<i>Translation. (E.)</i>
Die Flamme hier, die wilde, zu verhehlen,		For wildest flames I'd fain concealment borrow,
Die Schmerzen alle, welche mich zerquälen		My pains refer to an eternal morrow;
Vermag ich es, da alle Winde ringsum		But no alas! 'tis vain—the very breezes
Die Gründe meiner Traurigkeit erzählen.		Are telling all the reasons of my sorrow.

The accompaniment of this song, during its first two sections, is a virtual  $\frac{6}{8}$  against normal quavers of the voice part with the usual agitato result.

The text is set to different music throughout, but the latter presents nevertheless an impression of three verses. The third, being more *sostenuto* for the voice, proceeds to a broader expression requiring (during the last sixteen bars) the use of common time. This leads to its duration being about twice that of the first two sections; and, for its accompaniment, normal quaver-motion is adopted.

The general character of this song being impassioned, a somewhat free rendering would appear permissible. It contains little melody in the popular view; though the melodic sense of the intervals employed in expression of the text is exquisite; Brahms's melody in general being rather that of the interval than of the phrase.

### No. 3. SONNTAG.

*(Sunday.)*

In F; time,  $\frac{3}{4}$ ; "nicht zu langsam"; not too slow; words from Uhland's "Volkslieder"; compass, C to F; another edition in A; first line—"So hab' ich doch die ganze Woche." (Six weary days are past and over.) English version by Mrs. Natalia Macfarren.

Fuller Maitland mentions this song as being "so strongly akin to the popular songs of Germany that it might easily be mistaken for a genuine specimen." This is borne out by the two verses being to one setting, by the music being of simple character (sixteen bars in four four-bar phrases) and by the melody being in volkslied style, though not particularly attractive. A similar feature is also presented by the refrain-like character of the last three lines of the verse; which added to the quotation here given, form a stanza of seven lines:

So hab' ich doch die ganze Woche  
 Mein feines Liebchen nicht gesehen  
 Ich sah' es an einem Sonntag  
 Wohl vor der Thüre steh'n.

There is a pretty five-quaver figure of accompaniment adding grace to the little ditty, which is, of course, entirely unpretentious. The above quotation here follows in translation (*E.*):

So now at last the week is passing  
 How long it seems to have to wait;  
 Yet my love I saw last Sunday  
 Just by the cottage gate.

#### No. 4. O LIEBLICHE WANGEN.

(*O Fair Cheeks of Roses.*)

In D; time,  $\frac{6}{8}$ ; "lebhaft"; words by Paul Fleming (1609-40); compass, F sharp to A; another edition in C; first line—"O liebliche Wangen." (O fair cheeks of roses.) English version by Mrs. Natalia Macfarren.


The following two couplets (forming the opening and closing of the text) will indicate the character of song:

O liebliche Wangen	} and:		<i>Translation. (E.)</i>	} and:
Ihr macht mir Verlangen			Fair cheeks, how I miss you,	
Zu schauen, zu grüssen	}		I always shall net you,	}
Zu rühren, zu küssen.			Do nothing to fret you.	



There are three verses; all set to the same music, with the exception of a bravura cadence provided for the last verse. The setting occupies twenty-two bars; distributed into three phrases of four bars, one of six bars (leading to ritardando and pause); and one of four bars (for the first two lines, repeated as a sort of refrain).

It is a swinging melody the direct course of which is changed during the six-bar phrase alluded to, and resumed for the refrain. A feature of the cadence is the two-fold assertion of the minor, before the major chord for conclusion.

A common figure of accompaniment (  $\gamma$   ) prevails during the four-bar phrases; but from the commencement of the change to end of the song, the piano part assumes some brilliancy. The song might almost be said to be boisterous; and is at all events full of spirit and of distinct character.

## No. 5. DIE LIEBENDE SCHREIBT.

*(To the Beloved One.)*

In E flat; time,  $\frac{6}{8}$ ; non troppo lento; words by Goethe; compass, F to A flat; another edition in D flat; first line—"Ein Blick von deinen Augen in die meinen." (A glance remembered that thine eyes have sent me.) English version by Mrs. Natalia Macfarren.


The words of this song, being in sonnet form, cause the setting to possess a special interest as conveying Brahms's conception of a sonnet-rendering in tones. Accepting the present instance in that sense we have:

Two sets of four lines, treated in the same way, except as to the fourth line; which, in the second instance, passes off hurriedly and settles upon a discord, in expectation of the next six lines which are freely set throughout.

We have here a sample of the words:

		<i>Translation. (E.)</i>
Ein Blick von deinen Augen in die meinen,		A look into mine eyes from thine: —what pleasure!
Ein Kuss von deinem Mund auf meinem Munde,		What joy, too, when my lips in embrace sharing

Wer davon hat wie ich gewisse Kunde Mag dem was anders wohl erfreu- lich scheinen?	A kiss with thine:—there can be no comparing Aught else in earthly life with such a treasure.
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The accompaniment is a two-quaver figure (  ) used freely for either hand, interspersed with continuous quavers and plain harmonisation.

A feature of the cadence is the feminine ending at the final words:

Gieh mir ein Zeichen!  
 (Give me a token!)

## OP. 48. SEVEN SONGS.

(Lieder.)

*For Solo Voice with Piano Accompaniment.*

- |        |                                  |     |     |                             |
|--------|----------------------------------|-----|-----|-----------------------------|
| No. 1. | DER GANG ZUM LIEBCHEN            | ... | ... | (The watchful lover.)       |
| No. 2. | DER UEBERLÄUFER                  | ... | ... | ... (The false love.)       |
| No. 3. | LIEBESKLAGE DES MÄDCHENS         | ... | ... | (The maid forlorn.)         |
| No. 4. | GOLD ÜBERWIEGT DIE LIEBE         | ... | ... | (Love betrayed for riches.) |
| No. 5. | TROST IN THRÄNEN                 | ... | ... | (Comfort in tears.)         |
| No. 6. | VERGANGEN IST MIR GLÜCK UND HEIL | ... | ... | (Of ev'ry joy I am bereft.) |
| No. 7. | HERBSTGEFÜHL                     | ... | ... | (Autumnal gloom.)           |

### NO. 1. DER GANG ZUM LIEBCHEN.

*(The Watchful Lover.)*

**I**N E minor; time,  $\frac{3}{4}$ ; "con grazia" (changing to "animato"); words from the Bohemian; compass, B to E; another edition in G minor; first line—"Es glänzt der Mond nieder." (The moon in high heaven.) English version by Mrs. Natalia Macfarren.

The words of this song are the same as those of Op. 31, No. 3; and consist of two verses to same music, the setting comprising thirty bars in all—made up of two eight-bar sentences for the voice, divided by symphonies of six and eight bars respectively. The opening is as follows:

Es glänzt der Mond nieder  
 Ich sollte doch wieder  
 Zu meinem Liebchen,  
 Wie mag es ihr gehen?

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*Translation. (E.)*

The moonbeams are falling  
 And seem to be calling  
 On me to tell how  
 My dearest may fare; }

Ach weh' sie verzaget,  
Und klaget und klaget,  
Dass sie mich nimmer }  
Im Leben wird sehen. }

Alas! she is grieving,  
In sadness conceiving,  
That of our meeting }  
She needs must despair. }

The frequent use of C sharp in the melody, unattended by any modulation, gives a tinge of Doric character to the piece; but the feature is not borne out, because, not only is the C natural sometimes admitted, but the dominants are retained in the conventional major.

The accompaniment is in continuous quaver-motion; distributed between the two hands, as to the first portion, and entirely given to the right hand, as to the second.

## No. 2. DER UEBERLÄUFER.

(*The False Love.*)

In F sharp minor; time,  $\frac{2}{4}$ ; "andante con moto"; words from "Des Knaben Wunderhorn"; compass, B to D; another edition in B minor; first line—"In den Garten wollen wir gehen." (See the roses blooming yonder.) English version by Mrs. Natalia Macfarren.

The music of this song, which is extremely simple, is written in the true minor mode; corresponding to the natural notes from A to A, in both ascending and descending, without any concession in the way of accidentals in favour either of leading notes, major dominants or any other consideration. It is interesting, therefore, in that sense; and the accompaniment, though consisting principally of plain harmonisation, contains also some bass passages in imitation of the voice part.

The following is the opening text:

In den Garten wollen wir gehen  
Wo die schönen Rosen stehen,  
Da stehen der Rosen gar zu viel  
Brech ich mir eine wo ich will.

*Translation. (E.)*

Through the groves we wander  
far,  
Where the pretty roses are,  
Each bower the flower with  
blooms doth fill,  
I take and break one where I will.

There are three verses, revealing a story of false love, in language the style of which seems to point to some antiquity.\*

All the verses are to the same setting of sixteen bars, the music being of mediæval character, and the dominant chord not once occurring, so that the question of its character can only be decided by inference.

### NO. 3. LIEBESKLAGE DES MÄDCHENS.

*(The Maid Forlorn.)*

In B; time,  $\frac{6}{4}$ ; "etwas langsam" (rather slow); words from "Des Knaben Wunderhorn"; compass, E sharp to F sharp; another edition in A; first line—"Wer sehen will zween lebendige Brunnen." (Whoe'er would see.) English version by Mrs. Natalia Macfarren.

The entire text of this song comprises only six lines, and is therefore given in full:

<i>Translation. (E.)</i>	
<p>{ Wer sehen will zween lebendige Brunnen Der soll mein' zwei betrübte Augen sehn Die mir von Weinen schier sind ausgerunnen.</p>	<p>{ If thou wouldst know of foun- tains never sleeping, The which flow ever on by night and day, Then see my eyes, so weary with their weeping.</p>
<p>{ Wer sehen will viel gross und tiefe Wunde Der soll mein sehr verwund'tes Herz besehn So hat mit Liebe verwund't im tiefsten Grunde.</p>	<p>{ If thou wouldst know of wounds to thee appealing, The which mayhap thy pity might allay, Then see my heart, so torn and past all healing.</p>

As each three lines constitute a verse, we have thus two settings; differing only as to some trifling distributions in

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\* As in the couplet:

"Das hätt' ich mir nicht gebildet ein  
Das mein Schatz so falsch könnt sein"

quaintly expressive of pain that the lover should have proved so false.

the vocal part. The accompaniment also remains the same; and (if we except one-bar symphonies before and after first verse, and a three-bar symphony to conclude) the setting is of nine bars only. The melody is simple and possesses little interest alone, deriving its expression from the harmonies of the accompaniment. The latter is rather full; with moving chords in left hand and a continuous quaver motion (mostly in distributed sixths) in the right.

#### No. 4. GOLD ÜBERWIEGT DIE LIEBE.

*(Love Betrayed for Riches.)*

In E minor; time,  $\frac{2}{4}$ ; "poco andante"; words from the Bohemian; compass, E to G; another edition in D minor; first line—"Sternchen mit dem trüben Schein." (O thou star so dim and lone.) English version by Mrs. Natalia Macfarren.

In construction this song is simplicity itself; consisting merely of five two-bar phrases, corresponding to the five lines of the stanza. The drift of the poem is an appeal to the stars to join in grief that the lover should have proved untrue

Um das Gold der reichen Braut

(Or for the sake of the gold of his rich bride).

The rhythmical gracefulness of the five-line stanza evidently induced its acceptance for the musical form. A sample of the text follows:

Sternchen mit dem trüben Schein  
Könntest du doch weinem!  
Hättest du ein Herzelein  
O du gold'nes Sternlein mein  
Möchtest Funken weinen.

*Translation. (E.)*

Little star with flick'ring gleam,  
Hadst thou eyes for weeping,  
Did a heart within thee beam,  
Then, to hear my mournful  
theme.  
Sparks wouldst thou be weep-  
ing.

The accompaniment presents a continual semiquaver motion by means of syncopated half-bar passages in the right hand against quavers in the left.

## No. 5. TROST IN THRÄNEN.

(*Comfort in Tears.*)

In E (major and minor); time,  $\frac{6}{8}$ ; "andante"; words by Goethe; compass, E to F sharp; another edition in D; first line—"Wie kommt's dass du so traurig bist." (Ah! why art thou so lone and sad?) English version by Mrs. Natalia Macfarren.

There are four verses, all to the same music; which is in two sections of nine and twelve bars respectively, inclusive of symphony in each case. This, in the first portion, amounts to only one bar at the end, but, in the second, there is an interspersion of one bar (thus isolating the setting of the last line of poetry) besides three bars at conclusion.

The text commences as follows:

*Major.*

Wie kommt's dass du so traurig  
bist,  
Da alles froh erscheint?  
Man sieht dir's an den Augen an,  
Gewiss du hast geweint.


*Minor (finishing major).*

Und hab'ich einsam auch geweint,  
So ist's mir eigner Schmerz,  
Und Thränen fliessen gar so süß,  
Erleichtern mir das Herz.

*Translation. (E.)*

Why shouldst thou thus in grief  
appear,  
When all around is glad?  
The look forebodes the ripening  
tear,  
In eyes that seem so sad.

If, when alone, I thus have felt  
Of bitter tears the smart,  
In shedding them my pain doth  
melt  
And sadness quits my heart.

The melody is in cheerful easy motion (mostly ) the accompaniment being principally a harmonisation; but duplicating the melody towards the end, in preparation for its assuming importance as continuing the musical sentence during rests in the voice part.

## No. 6. VERGANGEN IST MIR GLÜCK UND HEIL.

*(Of Ev'ry Joy I am Bereft.)*

In C, doric\*; time, alla breve; "andante"; words, old German; compass, D to G; another edition a tone lower; † first line—"Vergangen ist mir Glück und Heil." (Of ev'ry joy I am bereft.) English version by Mrs. Natalia Macfarren.

This piece, announced as in doric (whether by Brahms himself or not does not distinctly appear) uses, nevertheless, the major dominant, which is outside the mode. It also employs the minor sixth; though the latter occurring only in harmonisation does not affect the doric character of the melody considered separately. We are accustomed to speak so loosely of the modes, however, that an approximation is all we have to justify the description given of this piece, which can only be admitted as in doric "style," so to speak. The music is of the nature of a chorale; but its rhythm is an even more interesting question than that of the mode in which it is cast; not that there is anything remarkable in a rhythm consisting of varying bar values, but because Brahms, who, as everyone knows, was not in the least scrupulous about changing his bar-value, has, in this instance, avoided doing so; persisting in an alla breve notation throughout, notwithstanding that the musical phrases present frequent instances of being cast in  $\frac{3}{2}$ . To students who may be interested in this question and who do not mind the trouble of writing it out for purposes of exemplification, the following key for doing so is provided:

$$\begin{array}{c} \parallel : \frac{3}{2}, 2 \text{ bars}; \text{C} \text{C}, 2 \text{ bars}; : \parallel \\ \parallel : \frac{3}{2}, 3 \text{ bars}, \text{C} \text{C}, 1 \text{ bar} : \parallel \\ \frac{3}{2}, 2 \text{ bars.} \end{array}$$

\* In deference to custom this description is adopted; though the student will hardly need reminding that the expression "C, doric" is a contradiction in terms.

† It is curious that, although this should, according to the same principle, be obviously described as "B flat, doric," no one seems to have the courage to use the term!



But the fact lies literally upon the surface of the music; for, in the piece as noted, where the same melody is naturally repeated it falls, in the second instance, in a different situation with respect to the bar-line. The importance of the question lies in this: that it brings home to our minds the fact that a composer has the right

(a) to regard the bar-line as merely marking off fixed amounts of time-duration without any necessary relation to the rhythm; or

(b) if he prefer that a relation between the bar-line and the rhythm should be preserved he has an equal right to alter the bar-value as often as he pleases.

This slight digression is allowed for the purpose of stating the case, on account of its special interest.

The following is the opening text of the number under notice:

Vergangen ist mir Glück und  
Heil  
Und alle Freud auf Erden;  
Elend bin ich verloren gar  
Mir mag nit besser werden.

*Translation. (E.)*  
All happiness on earth is past,  
Nor joy shall I be sharing;  
My grief is destined e'er to last,  
For me no better faring.

There are three verses; the whole composition comprising twenty-four bars, as noted (or eighteen, as indicated) and consisting, with the exception of one melodic turn, entirely of minim chords.

## No. 7. HERBSTGEFÜHL.

*(Autumnal Gloom.)*

In F sharp minor; time,  $\frac{3}{4}$  (changing to  $\frac{6}{4}$ ); "ziemlich langsam" (rather slow); words by A. F. von Schack; compass, D to E flat; another edition in A minor; first line—"Wie wenn im frost'gen Windhauch tödtlich." (As when the summer's joys lie buried.) English version by Mrs. Natalia Macfarren.

This song is one continuous setting of its text, but falls rather naturally into three portions; of which the first (set

to words presently to be quoted) is very plain and simple; the second of more agitated character, with an accompaniment elaborated to correspond; and the third a repeat of the music of the first portion with the addition of a short codetta in  $\frac{6}{4}$ . The words of the first portion are as under:

<i>Translation. (E.)</i>	
Wie wenn im frost'gen Wind-	As while the wintry wind is sigh-
hauch tödtlich,	ing,
Des Sommers letzte Blüthe	The summer's last rose fades
krankt,	away,
Und hier und da nur, gelb und	And, here and there, a leaf all
röthlich,	dying,
Ein einzlnes Blatt, im Wind-	To flutter in the blast doth
hauch schwankt.	stay.

The whole piece is of melancholy character, and beyond presenting traits of high musicianship, only to be taken as matter of course, does not commend itself as one of any special interest.

OP. 49. FIVE SONGS.  
(Lieder.)

*For Solo Voice, with Piano Accompaniment.*

- |        |                   |     |     |     |                      |
|--------|-------------------|-----|-----|-----|----------------------|
| No. 1. | AM SONNTAG-MORGEN | ... | ... | ... | (Last Sunday morn.)  |
| No. 2. | AN EIN VEILCHEN   | ... | ... | ... | (To a violet.)       |
| No. 3. | SEHNSUCHT         | ... | ... | ... | (Wishes.)            |
| No. 4. | WIEGENLIED        | ... | ... | ... | (Lullaby.)           |
| No. 5. | ABENDDÄMMERUNG    | ... | ... | ... | (The twilight hour.) |

No. 1. AM SONNTAG-MORGEN.

*(Last Sunday Morn.)*

**I**N E minor; time,  $\frac{2}{4}$  (one bar of  $\frac{3}{4}$  at the cadence); "andante espressivo"; words (from the Italian song book) by Paul Heyse; compass, E to A; another edition in C sharp minor; first line—"Am Sonntag-morgen zierlich angethan." (Last Sunday morn in festival array.) English version by Mrs. Natalia Macfarren.

This little piece is in one continuous setting consisting of four three-bar phrases, two of five bars, and four-bar symphony; being therefore too short to require any return to the original theme.

As the text comprises only eight lines it is here given in full:

Am Sonntag Morgen zierlich		<i>Translation. (E.)</i>
angethan		On Sunday morning dressed so
Wohl weiss ich, wo du da bist		very fine,
hingegangen,		I know, too well, exactly where
		you've been;

Und mauche Leute waren, die dich	For, 'mongst the folk there, were
sah'n,	some friends of mine
Und kamen dann zu mir dich zu	Who came to tell me all that they
verklagen.	had seen.
Als sie mir's sagten hab' ich	They told me—but I only
laut gelacht.	laughed outright—
Und in der Kammer dann	Then in my room was weeping
geweint zur Nacht.	all the night.
Als sie mir's sagten fing' ich an	They told me—but I only
zu singen,	started singing,
Um einsam dann die Hände	Alone my hands then mourn-
wund zu ringen.	fully was wringing.

The general effect is that of a piquant opening, proceeding to greater earnestness at the five-bar phrases; the time also increasing to *animato*, and the  $\frac{3}{4}$  bar occurring as a necessary expansion at the cadence. The accompaniment is varied.

## No. 2. AN EIN VEILCHEN.

(*To a Violet.*)

In E; time,  $\frac{6}{8}$  (occasionally  $\frac{9}{8}$ ); "andante," "sehr zart" (very tenderly); words by Hölty; compass, D sharp to G sharp; another edition in D; first line—"Birg, o Veilchen in deinem blauen Kelche." (Hide, oh flow'ret.) English version by Mrs. Natalia Macfarren.

The following is the text :

Birg, o Veilchen, in deinem blauen Kelche,  
 Birg die Thränen der Wehmuth, bis mein Liebchen  
 Diese Quelle besucht! Entplückt sie lächelnd  
 Dich dem Rasen, die Brust mit dir zu schmücken:  
 O dann schmiege dich ihr ans Herz und sag' ihr,  
 Dass die Tropfen in deinem blauen Kelche  
 Aus der Seele des treusten Jünglings flossen,  
 Der sein Leben verweinet und den Tod wünscht.

and is a translation into German, by Hölty, of a poem by Giov. B. Zappi, the Italian poet (1667-1719).

*Translation. (E.)*

Hide, oh violet, hide in thy blue chalice  
 These, the tears of my woe, until my love  
 Near to thy fount doth come. Should she then pluck thee  
 Laughing—thinking with thee to deck her breast,

Oh, then, creep gently to her heart and whisper  
 That the drops which are nestling in thy chalice  
 Came from soul of faithfulst of lovers,  
 Who, despairing of life, seeks rest in dying.

These impassioned lines here receive a truthful rendering, in music which, though set to the words specially throughout, presents the same unity of feeling and impression which was remarked in the case of No. 3, of Op. 46. For the concluding portion the figure of accompaniment is completely changed; the tendency in approaching the cadence being gradually to become more placid.

## No. 3. SEHNSUCHT.

*(Wishes.)*

In A flat; time,  $\frac{3}{4}$  (changing to common); "langsam" (slow) changing to "lebhaft" (lively); words from the Bohemian; compass, E flat to A flat; another edition in F; first line—"Hinter jenen dichten Wäldern." (Where you distant.) English version by Mrs. Natalia Macfarren.

The musical features of this song will be best identified by first providing means of reference to its text, as under :

	<i>Translation. (E.)</i>
(a) Hinter jenen dichten Wäldern Weilst du, meine Süßgeliebte,	(a) Yonder, where the woods are thickest, Waitest thou for me, my dearest—
(b) Weit, ach weit!	(b) Far away!
(c) Berstet ihr Felsen, Ebnet euch Thäler, Dass ich ersehe, Dass ich erspähe, Meine ferne süsse Maid!	(c) Rocks cleave asunder, Valleys upraise ye, Then, o'er the landscape, Guide ye my glances To the maid so far away!

The part marked (a) is a sentimental setting with triplet quaver accompaniment; at (b) the common measure is introduced to the extent of four bars; after which, at (c), the music becomes very passionate and declamatory, the accom-

paniment consisting of reiterated triplet chords for right hand—though without involving any return to or suggestion of the original sentiment.

#### NO. 4. WIEGENLIED.

(*Lullaby.*)

In E flat; time,  $\frac{3}{4}$ ; "zart bewegt" (in gentle motion); words anonymous; compass, E flat to E flat; another edition in G flat; first line—"Guten Abend, gut' Nacht." (Lullaby, and Good-night!) English version by Mrs. Natalia Macfarren.

The wide popularity of this little song renders a special account of it desirable. It was composed for one of Frau Faber's children (the dedication is to B. F. in Vienna); the accompaniment being reminiscent of a folk-song which Brahms had heard from Fräulein Bertha Porubszky in the old days of the Hamburg Ladies' Choir. As Erb says:

"Long before any other of Brahms's compositions were assimilated by the public, this had found its way into every corner of the land; exercising, on behalf of the vocal compositions, the same influence as the Hungarian dances on behalf of the instrumental." Possibly, however, Edward Dickenson unconsciously provides us with the reason for this popularity when he speaks of the little song as "an instance of simplicity and daintiness hardly characteristic of Brahms"; as well as with a hint of the importance of proper graduation in arriving at an appreciation of Brahms's music generally.

The following are the words:

Guten Abend, gut Nacht!  
Mit Rosen bedacht  
Mit Näglein besteckt  
Schlupf unter die Deck'  
Morgen früh  
Wenn Gott will  
Wirst du wieder geweckt.

*Translation. (E.)*

Say Good-night, love, Good-night,  
Till dawn with its light  
Steals in through the pane;  
Till then, go to sleep;  
So, when morning doth peep,  
You may wake up again.

A valuable feature of this little piece in initiating the

amateur to the Brahms style is that its accompaniment provides an exceedingly happy example of the use of syncopation.

## No. 5. ABENDDÄMMERUNG.

*(The Twilight Hour.)*

In E (changing to A); time,  $\frac{3}{4}$ ; "ruhig" (tranquillo); words by A. F. von Schack; compass, D sharp to F sharp; another edition in D; first line—"Sei willkommen, Zwi-lichtstunde." (Gentle twilight, come surround me.) English version by Mrs. Natalia Macfarren.

The following is a sample of the text :

	<i>Translation. (E.)</i>
Sei willkommen, Zwi-lichtstunde!	Twilight hour I haste to greet
Dich vor allen lieb ich längst.	thee,
Die du lindernd jede Wunde,	Welcome thou—I love thee so.
Uns're Seele mild umfängst.	With each passing day to meet
	thee
	Brings relief to direst woe.

This song is the most ambitious of the set; its accompaniment being purely a study in itself. There are six bars of preliminary symphony, the free setting presenting the equivalent of four verses; of which the first, second and fourth are practically alike—the third standing out in marked contrast from the remainder, and presenting among other features a gradual animato, in course of which the "piano" effect is entirely preserved. This is a somewhat unusual trait, and one which requires a musician for its appreciation; thus corresponding with the technical difficulties, which demand equal musicianship for their performance.

## OP. 50. RINALDO.

(Cantata.)

*For Tenor, Male Chorus and Orchestra. The Text by  
Goethe. English Version by J. Powell Metcalfe.*

- No. 1. INTRODUCTION AND CHORUS: ZU DEM STRANDE (*To the Vessel.*)  
 No. 2. TENOR SOLO AND CHORUS:  
     (a) STELE HER DER GOLD'NEN TAGE ...      (*Golden Days.*)  
     (b) NEIN, NICHT LÄNGER ...      ...      (*No, no Longer.*)  
 No. 3. CHORUS, ZURÜCKE NUR ...      ...      (*Oh Haste Thee.*)  
 No. 4. TENOR SOLO AND CHORUS:  
     (a) ZUM ZWEITEN MALE ...      ...      ...      (*Again Appearst.*)  
     (b) SCHON SIND SIE ERHÖRET ...      (*The Prayers of the Holy.*)  
 No. 5. CONCLUDING CHORUS, AUF DEM MEERE ...      ...      (*On the Sea.*)  
     SEGEL SCHWELLEN ...      ...      ...      (*Sails are Swelling.*)

**I**N the fourteenth Canto of Tasso's "La Gerusalemme liberata" (Jerusalem delivered), the following lines, forming the conclusion of stanza lxxvi and the whole of stanza lxxvii, are to be found.

"Siede in mezzo un giardin del labirinto,  
 Che par, che da ogni fronde amore spiri.  
 Quivi in grembo alla verde erba novella  
 Giaccià il Cavaliero, e la Donzella.

Ma come essa, lasciando il caro amante,  
 In altra parte il piede avrà rivolto;  
 Vuò, che a lui vi scopriate, e d'adamante  
 Un scudo, ch'io darò, gli alziate al volto;  
 Sì ch'egli vi si specchi, e'l suo sembiente  
 Veggia, e l'abito molle, onde fu involto:  
 Ch' a tal vista potrà vergogna, e sdegno  
 Scacciar dal petto suo l'amor' indegno."<sup>\*</sup>

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<sup>\*</sup> . . . . In centre of the maze  
 A spacious garden flings its radiance round,  
 Where not a light leaf shakes or zephyr strays,  
 But breathes out love; here, on the fresh green ground.



The brave knight Rinaldo, to whom reference here is made, is an entirely fictitious character figuring largely in Tasso's great work, and whose exploits, as there recounted, extend to matters altogether beyond our present subject. The episode just quoted seems to have attracted the attention of Goethe to the extent of inducing him to make it the subject of a "cantata"; for it is noteworthy that the text in this case was specially written for music—unlike that of Goethe's other cantata (the "Walpurgisnacht") which became classified as such only after the poet's death. To be precise, "Rinaldo" was written in 1811, expressly for Kapellmeister Winter in Gotha to set to music; an intention the fulfilment of which is evident from the fact that Prince Frederick of Gotha, for whom the work was written, and who is said to have possessed an excellent tenor voice, sang the solo part to the male chorus on the occasion.

In Tasso's poem the character of Armida is one of great importance; and, notwithstanding that Goethe has excluded her from the cantata, its text pre-supposes a full knowledge of her influence upon Rinaldo—knowledge consequently also indispensable for consideration of the present work. She is represented as the niece of Idraot, Prince of Damascus, and is first mentioned in Canto IV, stanza xxiii, in these terms:

Donna, a cui di beltà le prime lodi  
Concedea l'Oriente, è sua nipote.\*

For the progress of events leading to her association with Rinaldo the reader must be referred to the poem itself. How Godfrey, of Bouillon, is transported to heaven in a vision and there has an interview with Hugh, the deceased commander of the forces of the French king, by whom he

In his fair lady's lap the warrior will be found.

But when th' Enchantress quits her darling's side,  
And elsewhere turns her footsteps from the place,  
Then, with the diamond shield which I provide,  
Step forth and so present it for a space  
That he may start at his reflected face,  
His wanton weeds and ornaments survey;  
The sight whereof, and sense of his disgrace,  
Shall make him blush, and without vain delay  
From his unworthy love indignant break away.

(*Wiffen's Translation.*)

\* "He had a niece, whose beauty was admired  
Of the whole Orient."

is instructed to recall Rinaldo to the camp whence he had fled through having put Dudon to death—how, accordingly, Charles, the Danish warrior, and Ubald, one of the Adventurers, are commissioned to go in quest of Rinaldo—and how, as the result of information received, they at last land upon the island of Teneriffe, where after vanquishing innumerable obstacles they finally enter the enchanted palace of Armida—all this is mere preamble as far as the cantata is concerned. The real subject of the latter is embodied in the quotation already given; that, namely, in which the knights are described as receiving instructions for the emancipation of Rinaldo from the seductions by which he is surrounded. This is the incident underlying the Goethe text; the latter however diverging from the Tasso poem in two respects which are important to us in our present enquiry, each being of a nature to affect the musical setting.

The first of these is that Armida, with all her subtleties, enchantments and supernatural rage, is left to the imagination. Billroth tells us that this was the very feature which caused Brahms to become enthusiastic over the poem; for he found that it left the composer free to choose his own time and manner for delineations which would otherwise have been subject to set conditions.

The other divergency is the transformation of the two knights into a chorus, without which it would have been musically impossible to give the selected incident a sufficient calibre for cantata purposes. This expansion here results in the tonal expression of a conflict between weakness and strength; which explains why it is that the work opens at the moment when the knights, having succeeded in awakening Rinaldo from his dream of happiness, are endeavouring to nerve him to the resolution of departure.

In order to accomplish this their final resource is to hold up before him the diamond shield mentioned in the above quotation from the poem; this shield being supposed to reflect his image in all its degeneracy. The shock of what he sees restores him to full consciousness, and induces him to leave the island in spite of all Armida's lamentations and enchantments. As against these untoward influences he has, however, the support and encouragement of his friends—these features forming apt subjects for musical delineation—until conclusion of the work and description of the voyage,

including safe return of the ship to the shore of the Holy Land. The incident of the "dolphins on the way" seems to be Goethe's own, Tasso merely saying of the journey :

Vola per l'alto mar l'aurata vela  
Ei guarda il lido ; e'l lido ecco si cela.\*

The work belongs to Brahms's greatest choral productions and is generally regarded as his nearest approach to dramatic style. Its composition seems to have so far caused him to feel an inclination to opera that for a short time he seriously entertained the question of a libretto; and it was at this period that he proposed the subject of Schiller's "Demetrius" to Heinrich Bulthaupt (a rising young dramatic author) for that purpose. By degrees, however, the idea fell through, and, notwithstanding this passing glow of feeling towards it we may without much risk regard Fuller Maitland's view of this subject as embodying a just conclusion. The latter says that "Brahms saw Germany divided into classes by the music of Wagner; and, while he no doubt felt that he could not bring his own creative powers into line with the new methods, he was fully conscious of the complete sterility which had fallen upon the stage music of the ultra-conservative party." On the other hand, the mild infusion of dramatic interest here presented was one to which Brahms was eminently calculated to do full justice. As Florence May says, the very terseness of the poem was advantageous to him as not fettering his imagination by details, though it nevertheless offered him ample material for powerful and contrasted musical presentation in :

- (a) The enchantments of Armida.
- (b) The storm raised by her to prevent the ship's departure.
- (c) The calm, persuasive firmness of the knights.
- (d) The vacillation of Rinaldo, his pleadings with his friends, and his final awakening.

The points of merit to which the same authority calls attention will also interest the reader when compared with the description to follow. These are :

- (a) The conviction inspired by the choruses of the knights.
- (b) The simplicity of means employed to describe the feelings of the characters engaged at the moment when the shield is displayed.

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\* Fast o'er green ocean glide the golden sails;  
To land he looks, till land his grieving vision fails.

(c) The bright, martial movement in which the knights encourage Rinaldo by reminding him of the flashing lances, the waving pennons and the whole brilliant battle-array of the crusader's army from which the allurements of Armida have too long detained him.

(d) The chorus of the return voyage, where a favourable wind swells the sails of the ship, which rides joyously over the green waves breaking them into light foam as she passes.

The text is as follows, with complete translation (*E.*):

*Chorus.*

<p>(a) Zu dem Strande! zu der Barke! Ist Euch schon der Wind nicht günstig, Zu den Rudern greifet brünstig! Hier bewähre sich der Starke; So das Meer durchlaufen wir.</p>	<p>To the vessel gladly going, Though fair wind greet us no longer, We can grasp our oars the stronger; And the strong, their strength in showing, Aid us through the sea to glide.</p>
--	---

*Rinaldo.*

<p>(b) O, lasst mich einen Augenblick noch hier! Der Himmel will es nicht, ich soll nicht scheiden. Der wüste Fels, die waldum- wachsne Bucht Befangen mich, sie hindern meine Flucht. Ihr wart so schön, nun seid Ihr ungeboren; Der Erde Reiz, des Himmel Reiz ist fort. Was hält mich noch am Schreckens- ort? Mein einzig Glück, hier hab' ich es verloren.</p>	<p>O leave me here a moment still to hide! It is not heaven's will that we should sever. The barren rock, the wood-sur- rounded bay Confuse me so, I feel that I must stay. They were so fair, tho' now the charm is waning Of earth and sky and all that I lov'd most. Unholy spot where I have lost My only joy—why am I here re- maining?</p>
<p>(c) Stelle her der goldnen Tage Paradiese noch einmal!</p>	<p>Give me back those moments fleeting. Oh! for Paradise again!</p>
<p>(d) Liebes Herz, ja schlage, schlage! Treuer Geist, erschaff' sie wieder! Freier Athem, Deine Lieder Mischen sich mit Lust und Qual.</p>	<p>May the heart so fondly beating, And the voice, with tones out- ringing Through my soul, its sweetest singing, Still unite with joy and pain.</p>
<p>(e) Bunte, reichgeschmückte Beete, Sie umzingelt ein Palast;</p>	<p>Rainbow-like are beds of flowers Girt about the palace round;</p>

Alles webt in Duft und Röthe,  
Wie du nie geträumet hast!

(f)  
Rings umgeben Galerien  
Dieses Gartens weite Räume;  
Rosen an der Erde blühen,  
In den Lüften blühen die Bäume!

(g)  
Wasserstrahlen! Wasserflocken!  
Lieblich rauscht ein Silberschwall;  
Mit der Turteltaube Locken  
Lockt zugleich die Nachtigall.

Rich with fragrance are the  
bowers,  
As can but in dreams be found!

Round, a gallery encloses  
All the spacious garden room;  
Down at earth are buds of roses,  
High aloft are trees in bloom!

Cooling sounds the water falling!  
Brightly shines as silver grail;  
Mingling with the turtle's calling  
Is the song of nightingale.

*Chorus.*

(h)  
Sachte Kommt und Kommt ver-  
bunden  
Zu dem edelsten Beruf!  
Alle Reize sind verschwunden,  
Die sich Zauberei erschuf.  
Ach, nun heilet seine Wunden,  
Ach, nun tröstet seine Stunden  
Gutes Wort und Freundesruf.

Softly come; and come accepting  
Righteous duty's noble call!  
All the evil charm rejecting,  
Which to magic power doth fall:  
Warrior strength once more erect-  
ing  
Joy in saddest grief expecting,  
From the love of comrades all.

*Rinaldo.*

(i)  
Mit der Turteltaube Locken  
Lockt zugleich die Nachtigall,  
Wasserstrahlen, Wasserflocken  
Wirbeln sich nach ihrem Schall.

(k) (m)  
Aber Alles verkündet:  
Nur sie ist gemeinet;  
Aber Alles verschwindet,  
Sobald sie erscheint  
In lieblicher Jugend,  
In glänzender Pracht.

(l)  
Da schlingen zu Kränzen  
Sich Lilien und Rosen;  
Da eilen und kosen  
In lustigen Tänzen  
Die laulichen Lüfte;  
Sie führen Gedüfte,  
Sich fliehend und suchend,  
Vom Schlummer erwacht.

Mingling with the turtle's calling  
Is the song of nightingale.  
Cooling sounds the water falling,  
Eddying, bright as silver grail.

Yet all but appeareth  
Of her to be told;  
And all disappeareth  
If once I behold  
Of beauty the treasure  
She holdeth in store.

In garlands entrancing,  
The lilies combining  
With roses are twining;  
While joyously dancing,  
Both scent of the flowers  
And breeze of the bowers  
In gambol seek pleasure  
Now slumber is o'er.

*Chorus.*

(n)  
Nein, nicht länger ist zu säumen,  
Wecket ihn aus seinen Träumen,  
Zeigt den diamantnen Schild!

No! no more of fruitless seeming!  
Rouse him from his idle dreaming,  
Show the shield of diamond bright.

*Rinaldo.*

(o)  
Weh! was seh' ich, welch ein Bild! | Ah! what is yon horrid sight?

*Chorus.*

Ja, es soll den Trug entsiegeln. | Sight of thy deceit's unfolding.

*Rinaldo.*

Soll ich also mich bespiegeln, | Can I be myself beholding?  
Mich so tief erniedrigt sein? | Truly—have I sunk so low?

*Chorus.*

Fasse Dich, so ist's geschehn! | Truly, all hath happened so.

*Rinaldo.*

Ja, so sei's! Ich will mich fassen, | Yes, 'tis fixed! my leave I'm  
Will den lieben Ort verlassen | taking,  
Und zum zweiten Mal Armiden.— | And Armida hence forsaking;  
Nun, so sei's! So sei's geschieden! | Her to whom I all confided—  
Say no more!—I have decided!

*Chorus.*

Wol, es sei! Es sei geschieden! | Good! so let it be decided!

*Small Chorus.*

(p)

Zurück, nur zurücke	Return then, oh return, then;
Durch günstige Meere!	The sea stands inviting!
Dem geistigen Blicke	With joy he will burn, when,
Erscheinen die Fahnen	In glory to revel,
Erscheinen die Heere,	All armed for the fighting
Das stäubende Feld.	To battle he hies.

*Chorus.*

Zur Tugend der Ahnen	To his sire's brave level,
Ermant sich der Held.	The hero will rise.

*Rinaldo.*

(q)

Zum zweiten Male	I see the morrow
Seh' ich erscheinen	Of grief now dawning,
Und jammern, weinen	This vale with sorrow
In diesen Thale	And signs of mourning,
Die Frau der Frauen.	Lost love now filling.
Das soll ich schauen	Should I be willing
Zum zweiten Male?	To face such morrow?
Das soll ich hören,	Stand fearing, hearing
Und soll nicht wehren,	An anguish nearing
Und soll nicht retten.	Which might be saved?

*Chorus.*

Unwü'd'ge ketten!	Be not enslavèd!
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*Rinaldo.*

<p>(r) Und umgewandelt Seh' ich die Holde; Sie blickt und handelt Gleichwie Dämonen. Und kein Verschonen Ist mehr zu hoffen. Vom Blitz getroffen Schon die Paläste! Die Götterfeste, Die Lustgeschäfte Der Geisterkräfte, Mit allem Lieben Ach, sie zerstieben!</p>	<p>Now fill'd with ire She dread appeareth; With glance of fire And fury panting, No mercy granting, Naught is forgiven. By lightning riven The princely towers Of festal hours, The blissful bowers, The god-like powers I once enjoyed Are now destroyed!</p>
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*Chorus.*

Ja, sie zerstieben!		Yea! all destroyed.
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*Small Chorus.*

<p>(s) Schon sind sie erhöret, Gebete der Frommen. Noch säumst Du zu kommen? Schon fördert die Reise Der günstige Wind.</p>	<p>The prayers are now heard, Which saints have been praying. So, no more delaying: E'en now for the voyage The wind bloweth fair.</p>
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*Chorus.*

Geschwinde, geschwind!		Prepare now! Prepare!
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*Rinaldo.*

<p>(t) Im Tiefsten zerstöret, Ich hab' Euch vernommen; Ihr drängt mich zu Kommen. Unglückliche Reise Unseliger Wind.</p>	<p>In all deeply stirred Your meaning I ponder; You beckon me yonder, But fateful the voyage, When tempest we dare.</p>
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*Chorus.*

Geschwinde, geschwind!		Prepare now! prepare!
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<p>(v) Segel schwellen Grüne Wellen Weisse Schäume! Seht die grünen, Weiten Räume, Von Delphinen Rasch durchschwommen!</p>	<p>Sailing, sailing, Ocean hailing! Wavelets green! White the spray! Here are seen Dolphins gay Swiftly running!</p>
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*One after the other.*

<p>(w) Wie sie kommen! Wie sie schweben!</p>	<p>See them coming! See them gliding!</p>
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Wie sie eilen,  
Wie sie streben  
Und verweilen,  
So beweglich,  
So verträglich!

Nothing fearing.  
See them hiding,  
Now careering  
All so madly,  
Yet so gladly!

*For two.*

(x)

Das erfrischt  
Und verwischt  
Das Vergangne.  
Dir begegnet  
Das gesegnet  
Anfangne.

Joy renewing,  
In thus viewing  
Conquered sorrow;  
On thee tending,  
Blessing sending,  
Waits the morrow.

*Rinaldo.*

Das erfrischt  
Und verwischt  
Das vergangne  
Mir begegnet  
Das gesegnet  
Anfangne

Joy renewing,  
In thus viewing  
Conquered sorrow  
On me tending,  
Blessing sending  
Waits the morrow.

*Repeated for three; then Chorus.*

(y)

Wunderbar sind wir gekommen,  
Wunderbar zurückgeschwommen  
Unser grosses Ziel ist da!

Grandly o'er the waves we've  
travelled,  
Grandly all our cares unravelled,  
Trials to our goal have led.

(z)

Schalle zu dem heil'gen Strande  
Losung dem gelobten Lande;  
Godofred und Solyma!

Shout unto the blessed strand,  
Signal to the Holy Land,  
Solyma and Godofred!

## NO. I. INTRODUCTION AND CHORUS.

ZU DEM STRANDE.

*(To the Vessel.)*

In E flat; time, alla breve ( $\frac{1}{2}$  = 100); "allegro"; score:  
piccolo, two flutes, two oboes, two clarinets, two bassoons,



two horns, two trumpets, three trombones, strings and drums; with chorus of T.T.B.B. and tenor solo.

The preceding observations reduce present descriptions of separate numbers to an account of the relation of the setting to various portions of text,\* and reference letters have accordingly been attached to the latter as enabling the reader more easily to identify situations occupied in the poem by musical sections giving occasion for remark.

The entire first movement comprises two hundred and eighty-two bars, which may, in the first instance, be divided into one hundred and ninety-nine for chorus of the knights who are arriving at the island, (*a*) and eighty-three for Rinaldo's solo, descriptive of the enchantments of Armida (*b*). Previous to first entry of the chorus, however, there is an orchestral introduction of sixty-four bars, besides which the chorus itself naturally divides; for the whole text is twice set throughout, and the second setting, by its entry *ff* after seven intermediate orchestral bars is clearly shown to occupy the position of a new structural feature. The second chorus (proceeding then for fifty-three bars) is followed, in its turn, by an orchestral interlude; the latter being of fifteen bars' duration and its greater length being evidently in preparation for the final groups devoted to:

“Hier bewähre sich der Starke”

which extend to end of the chorus. These two concluding lines of the first stanza occupy seventeen bars, eight of these being in unison.

Then follows the recitative of Rinaldo: (*b*) “O lasst mich einen Augenblick” which concludes the number; so that, for eighty-three bars in completion of this movement, and for one hundred and sixty bars during Rinaldo's aria to follow, the chorus is altogether silent.

The recitative proceeds continuously for twenty-four bars (to four lines of text) after which the lines are set separately and divided by orchestral interludes, the final symphony of ten bars being in *diminuendo*.

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\* This has been judged the best method of enabling the reader to form an intelligent conception of the whole; as description of features in detail would have far exceeded the amount of available space.

## NO. 2. TENOR SOLO AND CHORUS.

STELLE HER DER GOLD'NEN TAGE.

*(Golden Days.)*

NEIN, NICHT LÄNGER.

*(No, no Longer.)*

1. In A♭; time,  $\frac{3}{4}$ ; "poco adagio" ( $\text{♩} = 66$ ).
2. In A♭; time,  $\frac{2}{4}$ ; "un poco allegretto" ( $\text{♩} = 88$ ).
3. In E; time,  $\frac{3}{4}$ ; "moderato."
4. In C; time, alla breve; "allegro" ( $\text{♩} = 96$ ).
5. In C minor; time,  $\frac{3}{2}$ ; "allegro non troppo" ( $\text{♩} = 76$ ).
6. In D♭; same bar value; "poco sostenuto" ( $\text{♩} = 96$ ).
7. In F♯ minor; closing on dominant with diminuendo and  $\text{♩}$

This is the most lengthy number of the whole cantata, occupying in all four hundred and twenty-eight bars, and comprising the portions of text which respectively relate to:

- (158). Rinaldo's enthusiastic description of his seductive surroundings. (See the four stanzas marked *c* to *g* inclusive.)  
 (40). Chorus representing the persuasive firmness of the knights (*h*).  
 (135). Rinaldo's enthralment (*i* to *l* inclusive).  
 (46). Chorus representing the shield incident (*n*).  
 (49). Rinaldo's dialogue with the chorus representing his apparent resolution to depart (*o*).

The first of these subdivisions (that of Rinaldo's enthralment) includes, irrespective of the occasional interludes\* (which are to be understood as invariably occurring between the several features here mentioned):

- (5). "Stelle her" (*c*). "Liebes Herz" (*d*).  
 (13). Here, after the four lines of text involved, the two lines

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\* The word "interlude" is here employed as a convenient means of indicating that during the time in question the musical interest is sustained by the orchestra, and not as implying any disturbance of the logical sequence of the setting.

“Stelle her” are repeated; the section being thus rendered lyrically complete preparatory to the change of movement: “Bunte reichgeschmückte Beete.”

- (25). In  $\frac{2}{4}$ ; “poco allegretto” (*e*).  
 (14). “Rings umgeben Galerien” (*f*).  
 (14). “In den Lüften.”  
 (19). “Rosen an der Erde.”  
 (25). “Wasserstrahlen” (*g*).

(43). The interludes occurring between these features (including opening and conclusion) are of four, two, two, seven, four, four, eleven and nine bars respectively; the last leading to the change alike of key, time and movement (*viz.*, to key of E,  $\frac{3}{4}$  time and movement in “moderato.”) Total, one hundred and fifty-eight.

The second subdivision, or that of the knight's persuasive firmness, includes in the same way:

- (12). “Sachte kommt” (*h*).  
 (6). “Zu dem edelsten Bernf.”  
 (9). “Ach nun heilet.”  
 (8). “Ach nun heilet.”  
 (5). For three interludes of two, two and one respectively. Total, forty.

The third subdivision, or that of Rinaldo's enthrallment, includes:

- (6). “Mit der Turteltaube Locken” (*i*). “Wasserstrahlen.” (To change to key of C. The intervening symphony here leads to the change to *alla breve* and to *allegro* movement.)  
 (4). “Aber Alles verkündet” (*k*).  
 (9). “Aber Alles verkündet” (*k*).  
 (13). “In lieblicher Jugend.” (The intervening symphony here leads to the transient change to the key of E for thirty-two bars, when that of C returns.)  
 (28). “Da schlingen zu Kränzen” (*l*). (Here the intervening symphony returns to C.)  
 (28). Repetitions in four, nine and fifteen respectively (*m*).  
 (42). Interludes and conclusion (of one, seven, two, three, three, eight, two, three and thirteen respectively). Total, one hundred and thirty-five.

The final symphony of the preceding leads us to the change to C minor, and introduces us to the fourth subdivision of this movement; that, namely, of the chorus of knights representing the shield incident. This includes:

- (38). “Nein nicht länger” (*n*). (At the ninth bar the change to  $\frac{3}{8}$  occurs, and the conclusion leads us to the key of D flat; the change representative of expectancy—as the shield is about to be produced.)  
 (8). Symphony, also expressive of the last named feature. Total, forty-six.

The fifth and last of the divisions of this movement (which have been here arbitrarily ventured upon for purposes of explanation) is that of Rinaldo's dialogue with the chorus, during which his vacillation is the engaging theme. This includes:

- (4). Solo: "Weh! was seh' ich?"  
 \* (3). Chorus: "Ja, es soll den Trug."  
 (5). Solo: "Soll ich also."  
 (3). Chorus: "Fasse dich." (Here the intervening symphony leads to F sharp minor and the alternations of solo and chorus which follow are highly dramatic.)  
 (9). Solo: "Ja, so sei's."  
 (6). Solo: "Ja, so sei's."  
 \* (3). Chorus: "Wohl es sei."  
 (1). †Solo: "Wohl es sei."  
 (3). Chorus: "Wohl es sei."  
 (12). For four interludes and conclusion of one, one, four, one and five respectively. Total, forty-nine.

The above is an indication of the bearings of the movement; for the assistance of the student in following the composer's plan.

### No. 3. CHORUS.

ZURÜCKE NUR ZURÜCKE.

(*Oh! Haste Thee.*)

In A; time,  $\frac{2}{4}$ ; "allegretto non troppo" ( $\bullet = 88$ ).

This shorter number is entirely devoted to a single phase of expression—that rendered by the portion of text describing the knights' endeavour to conquer the irresolution of Rinaldo and to recall him to the martial glories he has deserted, by picturing before him the brilliant aspect of the crusaders' host. The contrast between small and full

\* No interlude in this case.

† Interrupted by the chorus.

chorus which in this movement adds so greatly to the dramatic effect, was already indicated in Goethe's text.

The whole movement contains one hundred and nineteen bars, and may be subdivided into:

(1). The small chorus where, with martial strains, the knights endeavour to encourage Rinaldo, but in which the reference to the virtue and prowess of his forefathers is not included; this (as prescribed by Goethe) being reserved for the entire body of voices. Thirty-nine bars.

This subdivision is compact; the chorus being a straightforward and continuous setting of the text occupying twenty-seven bars, preceded and followed by orchestral symphonies of eight and four bars respectively.

(2). The full chorus where the whole text is repeated with the addition of the powerful exhortation just alluded to; and in which fullness of power is well utilised to reach a climax of effect. The whole forms a sort of prancing battle-movement of impressive character; which after attainment of climax as mentioned, proceeds in diminuendo to repetitions of the word "Zurücke," these being detached from one another by the interspersions of orchestral phrases of either one or two bars, and leading to the passage into A minor as preparation for the next number.

#### No. 4. TENOR SOLO AND CHORUS.

ZUM ZWEITEN MALE.

*(Again Appearest.)*

SCHON SIND SIE ERHÖRET.

*(The Prayers of the Holy.)*

1. In A minor; time,  $\frac{6}{8}$ ; "andante con moto e poco agitato" ( $\bullet = 76$ ).

2. In C minor; time, alla breve; "allegro con fuoco" ( $\frac{1}{2} = 96$ ).

3. In C; time, common; "andante" ( $\bullet = 69$ ).

This number extends to three hundred and twenty-five bars and relates to:

1. Rinaldo's continued vacillation (*g*). One hundred and fourteen bars.
2. The storm raised by Armida to prevent the ship's departure (*r*). One hundred and forty-four bars.
3. The final resolution to depart (*s*). Sixty-seven bars.

The first of these subdivisions opens with an orchestral prelude of twenty-four bars in pastoral style, followed by :

(16). Solo: "Zum zweiten Male" (*g*). This, in continuation of the introduction, pictures Armida (whom Rinaldo describes as the "one woman of all") appearing in tears to view the scene of her former happiness; and is separated from what follows by an interlude of twelve bars.

(16). Solo: "Das soll ich schauen."

\* { (3). Chorus: "Unwü'd'ge Ketten!"

{ (5). Repetition of former text.

\* { (3). Repetition of former text.

{ (8). Repetition of former text.

(43). For introduction and conclusion of twenty-four and nineteen bars respectively.

(20). For three interludes of twelve, four and four respectively. Total, one hundred and fourteen.

The exclamation "Unwü'd'ge Ketten!" is interspersed with dramatic effects, and the final symphony of nineteen bars leads us to C minor (and "allegro con fuoco") for the storm incident to follow.

This, the second subdivision above mentioned includes :

(4). Solo: "Und umgewandelt."

(2). Solo: "Sie blickt und handelt."

(2). Solo: "Gleich wie Dämonen."

\* { (6). Solo: "Und kein Verschonen."

{ (4). Chorus: "Und kein Verschonen."

The interlude here precedes reference to the lightning and extends to twelve bars.

\* { (4). Solo: "Vom Blitz getroffen."

{ (4). Chorus: "Vom Blitz getroffen."

{ (4). Chorus: "Vom Blitz getroffen."

\* { (7). Solo: "Die Götterfeste."

(4). Solo: "Mit allem Lieben"

(4). Solo: "Ach sie zerstieben."

(3). Chorus: "Ja, sie zerstieben."

(4). Solo: "Umgewandelt seh ich."

\* { (6). Solo: "Sie blickt und handelt."

{ (4). Solo: "Und kein Verschonen."

{ (4). Chorus: "Kein Verschonen."

During the later portion of the above, that is to say, during the resetting of the text from "Umgewandelt," the solo and chorus are intermingled.

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\* No interludes in these cases.

(78). This subdivision is preceded by twelve and followed by thirty-six orchestral bars; in addition to which there are ten interludes of two, one, one, twelve, one, four, two, four, one and two bars respectively. Total, one hundred and forty-four.

The final symphony of thirty-six bars leads to the change to the key of C, and to common time.

The third subdivision relates to Rinaldo's final resolution to depart and is characterised by its continuity of vocal effects, the orchestra not intervening until almost immediately before conclusion of the section. It comprises:

- (4). Chorus: "Schon sind sie erhöret"
- (4). Solo: "Im Tiefsten zerstöret."
- (2). Chorus: "Noch säumst du?"
- (5). Solo: "Ihr drängt mich."
- (18). Solo: "Unglückliche Reise!" Chorus: "Geschwind!"
- (4). Chorus: "Schon sind sie erhöret."
- (4). Solo: "Im Tiefsten zerstöret."
- (3). Chorus: "Noch säumst du."
- (3). Solo: "Ihr drängt mich."
- (20). Solo and Chorus. Repetitions of former text by solo and chorus intermingled, including two single bars of orchestra; one as interlude, the other as conclusion.

During the last portion the music is of extremely exciting character, its last eleven bars of chorus repeating the exclamation "Geschwind! Geschwind!"

## CONCLUDING CHORUS.

AUF DEM MEERE.

*(On the Sea.)*

SEGEL SCHWELLEN.

*(Sails are Swelling.)*

- 1. In E♭; time alla breve; "allegro" ( $\frac{1}{2}$ =104).
- 2. In G; same movement; "un poco tranquillo" (transient change).
- 3. In E♭; time,  $\frac{2}{4}$ ; "vivace non troppo."

This, the finale, contains three hundred and forty-seven

bars, and relates to the portion of text descriptive of the return voyage (*v* to *z* inclusive). It may be suitably subdivided as under :

- (76). 1. The ship riding joyously over the waves.
- (53). 2. Watching the dolphins.
- (65). 3. The ship's calm progress.
- (55). 4. The knight's encouragement of Rinaldo.
- (98). 5. Arrival at the Holy Land.

The first of these comprises seven lines of text and is practically a continuous choral setting, the orchestra occupying in all only seven independent bars; these being opening and conclusion of one and three respectively, with one interlude of three bars.

For the second, relating to the dolphins, and directed by Goethe to be delivered by voices "one after the other," Brahms has taken his "small chorus" with appropriate polyphony, at the same time changing the movement to "un poco tranquillo." In this case we have an interlude of eighteen bars leading to the return of "Segel schwellen."

During the third subdivision, which is a re-setting of the opening text, there are slight interspersions of the orchestra alone, and the conclusion leads us to the key of G.

The fourth subdivision, during which the knights encourage Rinaldo, is the transient change already indicated, being a continuous choral setting of fifty bars, leading back to E flat, for conclusion of the work. During this and the previous subdivision only the small chorus is employed.

We have here an opening with fine effect for double chorus at the word "Wunderbar"; and thus, with choral settings of five, five and twenty-one, interspersed with two single orchestral bars, we arrive at the change to  $\frac{2}{4}$  time (vivace), and at the portion of text commencing with :

" Schalle zu dem heil'gen Strande."

A glorious termination for the work, and one which may be well taken to represent the maximum effect of which male chorus is capable.



## OP. 52. LIEBESLIEDER-WALZER.

*For Piano Duet with Vocal Quartet ad lib. Words from  
"Polydora," by G. F. Daumer. English Version by  
Mrs. Natalia Macfarren.*

- No. 1. S.A.T.B. REDE MÄDCHEN ... .. (Oh give answer.)  
 No. 2. S.A.T.B. AM GESTEINE ... .. (O'er the rocks.)  
 No. 3. T.B. O DIE FRAUEN ... .. (Dark eyed maiden.)  
 No. 4. S.A. WIE DES ABENDS (*Like the sunset's crimson splendour.*)  
 No. 5. S.A.T.B. DIE GRÜNE HOPFENRANKE (*Thou tender trailing  
ivy.*)  
 No. 6. S.A.T.B. EIN KLEINER HÜBSCHER VOGEL (*Was once a pretty  
tiny birdie flew.*)  
 No. 7. S.A. WOHL SCHÖN BEWANDT (*How sweet, how joyous.*)  
 No. 8. S.A.T.B. WENN SO LIND DEIN AUGE (*When thy glance is fond.*)  
 No. 9. S.A.T.B. AM DONAUSTRANDE ... .. (In wood embowered.)  
 No. 10. S.A.T.B. O WIE SANFT ... .. (O how soft.)  
 No. 11. S.A.T.B. NEIN, ES IST NICHT AUSZUKOMMEN (*No there is no  
bearing with these.*)  
 No. 12. S.A.T.B. SCHLOSSER AUF UND MACHE SCHLÖSSER (*Locksmith  
ho! a hundred padlocks.*)  
 No. 13. S.A. VÖGELEIN DURCHRAUSCHT ... .. (*Bird in air will stray.*)  
 No. 14. T.B. SIEH WIE IST DIE WELLE KLAR (*Bright thy sheen oh  
lucent wave.*)  
 No. 15. S.A.T.B. NACHTIGALL, SIE SINGT SO SCHÖN (*Nightingale, thy  
sweetest song.*)  
 No. 16. S.A.T.B. EIN DUNKLER SCHACHT IST LIEBE (*Ah! love is a mine  
unfathomed.*)  
 No. 17. T. NICHT WANDLE, MEIN LICHT (*Nay, tarry sweetheart.*)  
 No. 18. S.A.T.B. ES BEBET DAS GESTRÄUCHE (*A tremor's in the  
branches.*)

THE union of voices with piano duet did not originate with Brahms, both Spohr and Schumann having anticipated him with this combination in various instances. Nor can the attraction presented by the waltz

rhythm be accounted a Brahms speciality, considering how numerous are the composers who have felt its influence. The speciality in this case is rather that Brahms, being naturally full of enterprise in matters of rhythm, invested an inclination, which was otherwise ordinary, with unusual importance. His fertility of rhythmical resource would not have had the same opportunity to assert itself within dance forms where the normal pulsations are more fixed and decisive, and where, for the same reason, a mere *cadre* is offered to the composer to fill up. The  $\frac{3}{4}$  wave of the valse may be said to be rather of neutral character; and to present the composer with something more of the nature of a *tabula rasa* upon which he is free to make record of rhythmical subdivisions at pleasure—obviously a great advantage in the case of one whose peculiar field lay in that direction. Hence it follows that in his treatment of this form Brahms has employed an amount of rhythmic variety which discourages the trial of a verbal description; and restricts us to simple particulars, which uniformity of the  $\frac{3}{4}$  movement, naturally confines within the narrowest limits.\* Absence of remark being taken to imply the normal “tempo di valse,” only such slight variations as occur in the speed of the rhythmical pulsation will require to be noted; whilst the structure may also be regarded as practically uniform. On the other hand, development as indirectly indicated by length is a subject for special mention, and the number of bars in each case will accordingly be given. These features, coupled with an extract from the text, and an accompanying translation of the same, will comprise the notices of the various numbers now to follow; as also in the case of those of the companion work, the “*Neue Liebeslieder Walzer*,” Op. 65.

The present work was performed for the first time in public at a subscription concert of the Carlsruhe court orchestra on October 6, 1869. In this country it figures prominently among the works which were first instrumental in bringing Brahms into popular notice.

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\* One exception occurs: that of the movement “zum Schluss” of the “*Neue Liebeslieder Walzer*,” Op. 65, which is in  $\frac{3}{4}$  time. This, however, merely means that three bars are thrown into one.

## NO. 1. REDE MÄDCHEN.

*(Oh Give Answer.)*

In E; in "ländler tempo" (in slow walse time); fifty-six bars, in sections of eighteen, sixteen and twenty-two; the music of the two last sections the same, except that the latter is prolonged by short coda; for S.A.T.B.

Rede Mädchen, allzu liebes,  
Das mir in die Brust die kühle  
Hat geschleudert mit dem Blicke  
Diese wilden Gluthgefühle!

*Translation. (N. Macfarren.)*  
Oh, give answer, maiden fairest.  
Thou whose smile my heart  
entrances,  
Who hast slain me with thy  
glances,  
Hath thy heart relented?

## NO. 2. AM GESTEINE.

*(O'er the Rocks.)*

In A minor; twenty bars (forty repeated), in sections of eight and twelve each repeated, and having alternative endings; for S.A.T.B.

Am Gesteine rauscht die Fluth.  
Heftig angetrieben;  
Wer da nicht zu seufzen weiss,  
Lernt es unter'm Lieben.

*Translation. (N. Macfarren.)*  
O'er the rocks the tide beats high,  
Lash'd through many a furrow;  
If thou ne'er hast learnt to sigh,  
Love will teach thee sorrow.

## NO. 3. O DIE FRAUEN.

*(Dark-eyed Maiden.)*

In B flat; twenty-two bars (forty-four repeated), in sections of eight and fourteen bars, each repeated; for T.B.

<p>O die Frauen, O die Frauen          Wie sie Wonne thauen,          Wäre lang ein Mönch geworden,          Wären nicht die Frauen</p>	<p><i>Translation. (N. Macfarren.)</i>          Dark-eyed maiden, dark-eyed          maiden,          With all fond delights o'erladen,          Long the staff and cowl had won          me,          Had thy witching not undone me.</p>
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#### No. 4. WIE DES ABENDS.

*(Like the Sunset's Crimson Splendour.)*

In F; sixteen bars (thirty-two repeated), in sections of eight and eight bars, each repeated and having alternative endings; for S.A.

<p>Wie des Abends schöne Röthe          Möchte ich arme Dirne glüh'n,          Einem zu gefallen          Sonder Ende Wonne sprüh'n.</p>	<p><i>Translation. (N. Macfarren.)</i>          Like the sunset's crimson splen-          dour,          I would glow with beauty's fire;          If one heart to me were tender,          Joy unending I'd inspire.</p>
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#### No. 5. DIE GRÜNE HOPFENRANKE.

*(Thou Tender Trailing Ivy.)*

In A minor; two preliminary bars, instrumental, then thirty-four bars (sixty-eight repeated), in sections of sixteen and eighteen bars, each repeated and having alternative endings; for S.A.T.B.

<p>Die grüne Hopfenranke          Sie schlängelt auf der Erde hin,          Die junge schöne Dirne          So traurig ist ihr Sinn!</p>	<p><i>Translation. (N. Macfarren.)</i>          Thou tender trailing ivy,          Why creep so low thy branches          green?          Thou damsel, young and dainty,          Why is so sad thy mien?</p>
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## No. 6. EIN KLEINER HÜBSCHER VOGEL.

*(Was once a Pretty Tiny Birdie Flew.)*

In A (afterwards in F); three preliminary bars instrumental, then one hundred and eight bars, or one hundred and twenty-eight when the two sections in the key of F (of eight and twelve bars respectively) are repeated; for S.A.T.B.

In the key of A the sections are 17, 18, 35 = 70. These are divided from the key of F by three bars instrumental.

In the key of F the sections are eight and twelve; each being repeated, and this whole portion being divided from the return by three bars instrumental.

The concluding portion in A is of twenty-two bars' length.

Ein kleiner hübscher Vogel nahm  
Den Flug zum Garten hin,  
Da gab es Obst genug,  
Wenn ich ein kleiner, hübscher  
Vogel wär'  
Ich säumte nicht, ich thäte so  
wie der.

*Translation. (N. Macfarren.)*  
Was once a pretty tiny birdie flew  
Where fruit in garden fair  
Hung bright to view.  
If that a pretty tiny bird I were,  
I'd fly away and seek yon garden  
fair.

## No. 7. WOHL SCHÖN BEWANDT.

*(How Sweet, how Joyous.)*

In C minor; twenty-four bars (forty-eight repeated), in sections of eight and sixteen bars, each repeated and having alternative endings; for S.A.

Wohl schön bewandt  
War es vorehe,  
Mit meinem Leben,  
Mit meiner Liebe.

*Translation. (N. Macfarren.)*  
How sweet, how joyous  
Dawned each morrow,  
When he was kind  
For whom I sorrow.

## No. 8. WENN SO LIND DEIN AUGE.

*(When thy Glance is Fond.)*

In A flat; one preliminary bar instrumental; then thirty-two bars (or forty-eight when last section repeated), in sections of sixteen and sixteen, the latter repeated; for S.A.T.B.

The second section modulates freely.

Wenn so lind dein Auge mir,  
Und so lieblich schauet,  
Jede letzte Trübe flieht  
Welche mich umgrauet.

*Translation. (N. Macfarren.)*  
When thy glance is fond and kind,  
And thou smilest on me,  
Care and trouble flee behind,  
In thy smiles I sun me.

## No. 9. AM DONAUSTRANDE.

*(In Wood Embowered.)*

In E; three preliminary bars instrumental; then sixty bars (or eighty-eight with repeat), in sections of thirty and twenty-eight bars, the latter repeated and followed by two-bar coda; for S.A.T.B.

Am Donaustrande  
Da steht ein Haus,  
Da schaut ein rosiges  
Mädchen aus.

*Translation. (N. Macfarren.)*  
In wood embowered,  
'Neath azure sky,  
A rosy maid looks  
From lattice high.

## No. 10. O WIE SANFT.

*(O how Soft.)*

In G; thirty-three bars (or forty-three with repeat), in sections of ten, ten, ten bars, and coda of three bars. The

first section is repeated, and the two succeeding sections form practically a repeat, as the second differs from the first only in respect of its coda-prolongation; for S.A.T.B.

O wie sanft die Quelle sich  
Durch die Wiese windet!  
O wie schön wenn Liebe sich  
Zu der Liebe findet!

*Translation. (N. Macfarren.)*  
Oh, how soft yon murmuring  
stream,  
Through the meadow gliding!  
Oh, how sweet when fond eyes  
beam.  
Love and trust abiding.

### NO. 11. NEIN, ES IST NICHT AUSZUKOMMEN.

*(No there is no Bearing with these.)*

In C minor; twenty-six bars (fifty-two repeated), in sections of eight and eighteen bars, each repeated; for S.A.T.B.  
The latter section may be subdivided into ten and eight, the smaller subdivision being the return:

Nein, es ist nicht auszukommen  
Mit den Leuten,  
Alles wissen sie so giftig  
Auszudeuten.

*Translation. (N. Macfarren.)*  
No, there is no bearing with these  
Spiteful neighbours;  
All one does t'interpret wrongly,  
Each one labours.

### NO. 12. SCHLOSSER AUF! UND MACHE SCHLÖSSER.

*(Locksmith ho! a Hundred Padlocks.)*

In C minor; eighteen bars (thirty-six repeated) in sections of eight and ten, each repeated and having alternative endings; for S.A.T.B.

Schlosser auf!  
Und mache schlösser  
Ohne Zahl!  
Denn die bösen Mäuler  
Will ich schliessen  
Allzumal!

*Translation. (N. Macfarren.)*  
Locksmith ho!  
A hundred padlocks  
Bring me, great and small!  
For the sland'rous lips  
With them I'll fasten  
Once for all.

## No. 13. VÖGELEIN DURCHRAUSCHT.

*(Bird in Air will Stray.)*

In A flat; sixteen bars (thirty-two repeated) in sections of eight and eight, each repeated; for S.A.

Characteristic bird-like piano part.

Vögelein durchrauscht die Luft, Sucht nach einem Aste; Und das Herz ein Herz begehrt's Wo es selig raste.	<i>Translation. (N. Macfarren.)</i> Bird in air will stray afar, Seeks a shelter'd bower; So the heart a heart must find, Ere its life can flower.
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## No. 14. SIEH WIE IST DIE WELLE KLAR.

*(Bright thy Sheen, oh Lucent Wave.)*

In E flat; sixteen bars (thirty-two repeated) in sections of eight and eight, each repeated; for T.B.

Sieh wie ist die Welle klar, Blickt der Mond hernieder, Die du meine Liebe bist Liebe du mich wieder.	<i>Translation. (N. Macfarren.)</i> Bright thy sheen, oh lucent wave! As yon moon above thee; Thou, whose heart alone I crave, Maiden dearest, love me!
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## No. 15. NACHTIGALL, SIE SINGT SO SCHÖN.

*(Nightingale, thy Sweetest Song.)*

In A flat; two preliminary bars instrumental, then twenty bars (forty repeated) in sections of eight and twelve, each repeated—the latter having alternative endings; for S.A.T.B.



<p>Nachtigall, sie singt so schön          Wenn die Sterne funkeln,          Liebe mich geliebtes Herz,          Küsse mich im Dunkeln!</p>	<p><i>Translation. (N. Macfarren.)</i>          Nightingale, thy sweetest song          Sounds when night is darkling!          Love me! oh my heart's delight          When no star is sparkling.</p>
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## No. 16. EIN DUNKLER SCHACHT IST LIEBE.

*(Ah! Love is a Mine Unfathomed.)*

In F minor; "Lebhaft" (lively) thirty-six bars; (seventy-two repeated) in sections of eight and twenty-eight, each repeated; the latter having alternative endings; for S.A.T.B.

<p>Ein dunkler Schacht ist Liebe,          Ein gar zu gefährlicher Bronnen,          Da fiel ich hinein, ich Armer.</p>	<p><i>Translation. (N. Macfarren.)</i>          Ah! love is a mine unfathomed,          A bottomless well of affliction;          I gaz'd and fell in, oh sorrow.</p>
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## No. 17. NICHT WANDLE, MEIN LICHT.

*(Nay, tarry Sweetheart.)*

In D flat; "mit Ausdruck" (with expression); two preliminary bars instrumental; then thirty-six bars; (seventy-two repeated) in sections of eighteen and eighteen each repeated, and having alternative endings; for tenor solo.

<p>Nicht wandle mein Licht,          Dort aussen im Flurbereich!          Die Füße würden dir, die zarten,          Zu nass, zu weich.</p>	<p><i>Translation. (N. Macfarren.)</i>          Nay, tarry, sweetheart,          Nor seek thou the flow'ry mead;          'Tis for thy tender feet          To wander, too wet—so heed.</p>
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## No. 18. ES BEBET DAS GESTRÄUCHE.

*(A Tremor's in the Branches.)*

Opening in B flat minor, changing to E and C sharp minor. concluding in C sharp major; two preliminary bars

instrumental, then forty-two bars; (eighty-two with repeat) in sections of sixteen and twenty-four, each repeated and having alternative endings, and the latter having also two-bar coda-prolongation; for S.A.T.B.

Es bebet das Gesträuche  
 Gestreift hat es im Fluge  
 Ein Vögelein.

*Translation. (N. Macfarren.)*  
 A tremor's in the branches,  
 A bird has brush'd his pinions.  
 Thro' yonder tree.

OP. 53. RHAPSODY.

*For Alto, Male Chorus and Orchestra. The Text by Goethe.  
English Version by R. H. Benson.*

- No. 1. ABER ABSEITS, WER IST'S ... (*But who goes there apart?*)  
No. 2. ACH, WER HEILET DIE SCHMERZEN (*Who can comfort his  
anguish?*)  
No. 3. IST AUF EINEM PSALTER ... (*But if from thy Psalter.*)

No. I. ABER ABSEITS, WER IST'S.

*(But who Goes there Apart?)*

**I**N C minor; time, common; "adagio"; first line as above. To explain the entire circumstances of Goethe's poem the "Harzreise im Winter" (stanzas five to seven of which provide the text of the present work) would encroach upon the space here due to consideration of the musical setting. Yet without some explanation it would be impossible for the reader to understand the contained allusions, and Goethe himself was accordingly requested, by Dr. Kannegiesser, of Prenzlau, to offer some help in the matter. The account thus written being both copious and readily accessible to readers of Goethe's works, mere reference will suffice for the purposes of this notice.

Goethe's "Werther," published in 1774, was by many deemed to signify that its author favoured the mood therein described; as a result of which he received many communications from strangers. Amongst them there happened to

be some from a young man whose expressions excited in the poet a desire to see his correspondent—while remaining unobserved.

He thereupon started incognito from Weimar in 1777, his journey lying in the direction of the Harz. The poem contains references to several circumstances unrelated to the present work, and which are therefore here passed over; but there is a passage in a letter to Charlotte von Stein which may be mentioned as probably connected with the text of its third section. It runs as follows:

It is just about nine years ago that I was ill nigh into death, when, opening her Bible, my mother alighted upon a passage which gave her great consolation.

This, it is believed, inspired the verse

Ist auf deinen Psalter

to which the reader may refer.

Shortly afterwards Goethe met the young man, Plessing, to whom reference has been made; and formed with him an acquaintance which was long continued.

Brahms was not the first composer to feel the attraction of these verses, for they had been already set to music by J. F. Reichardt, who had perceived that the three stanzas in question form a subject apart; as describing—firstly, the young man's melancholy frame of mind, then presenting reflections upon his sad condition, and concluding with a prayer for his consolation. The work thus naturally divides into three sections; and, of the first, now under notice, the text is as follows:

	<i>Translation. (E.)</i>
Aber, abseits wer ist's?	But, there aside, who goes?
Im Gebüsch verliert sich sein	Through the brushwood losing his
Pfad,	way.
Hinter ihm schlagen	See how the branches
Die Sträucher zusammen,	Close quickly together,
Das Gras steht wieder auf,	The grass again rises,
Die Öde verschlingt ihn.	The desert o'erwhelms him.

It may be mentioned that Dr. Hugo Riemann makes use of this work to illustrate to his readers the value of a judicious choice of means; saying that it is in consequence of this that it presents so perfect a conception of the "night-

picture." He alludes to the elegiac character of the alto voice, the fullness and dullness of the male choir with its limitation in point of range, and to the employment of the strings only in their lower positions; the combined result providing an illustration of the poetical service of a sombre colouring.\*

We open with an introduction of eighteen bars, the first phrase being, as Heuberger remarks, a "sigh of the basses," to which the other strings mournfully respond. By degrees the rest of the orchestra participates; but the development is slight, as, within the time mentioned, we are brought to a pause in view of the quasi-recitative. Although the movement occupies forty-seven bars, twenty-three only are assigned to the voice for delivery of the stanza, these being formed into phrases in natural setting of the text and subjected to orchestral separations as under:

"Aber abseits"—two lines of the stanza, six-bar phrase. Orchestra three bars.

"Hinter ihm schlagen"—two lines of stanza, five-bar phrase. Orchestra one bar.

"Das Gras"—one line of text, three-bar phrase. Orchestra one bar.

"Das Gras"	} two lines of text, nine-bar phrase.	Orchestra one bar.
"Die Öde"		

The style is both earnest and solemn, the conclusion being likened by one critic to a strained look into the blackness of night. The whole forms but an introduction; and, as such, cadences in the dominant with a church-like progression extending to one pause-bar beyond the voice.

## No. 2. ACH, WER HEILET DIE SCHMERZEN.

(*Who can Comfort his Anguish?*)

In C minor; time,  $\frac{6}{4}$ ; "poco andante"; first line as above. The text of this section is as under:

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\* "Wie herrlich bei Brahms das Kolorit mithilft."

Ach, wer heilet die Schmerzen  
 Dess, dem Balsam zu Gift ward?  
 Der sich Menschenhass  
 Aus der Fülle der Liebe trank!  
 Erst verachtet, nun ein Verächter,  
 Zehrt er heimlich auf  
 Seinen eignen Wert  
 In ung'nügender Selbsttaucht.

*Translation. (E.)*  
 Ah! who healeth his sorrow?  
 He whom balsam but poisoned—  
 He, who only hate  
 From the fullness of love imbibed,  
 Now apart consumes  
 Worth which was his own  
 With ungenerous self-love.

The feature of this movement is its peculiar combination of  $\frac{3}{2}$  and  $\frac{6}{4}$  time; for, although the proceeding is quite a usual one with Brahms for the production of an *agitato* in the ordinary sense, it has, in this instance, a more than ordinary signification, on account of the mixture of rhythms engendering so vivid an idea of the heart-broken wanderer stumbling rather than walking, and making it appear as if, at each step, he were about to fall.

The movement comprises sixty-eight bars in all; these being mostly occupied by the vocal setting, as the following synopsis will show.

“Ach wer heilet”\*—four lines text, twenty-two bars. Orchestra three bars.

“Erst verachtet”—four lines text, eleven bars. Orchestra six bars (a return to opening theme).

“Ach wer heilet”—first four lines of text repeated, nineteen bars. Orchestra seven bars, leading to change to common time, for next movement.

A streak of light appears to illumine the conclusion; the tones of the horn seeming by their vocal character to respond, in the sense of seeking to allay the wanderer's grief.

### No. 3. IST AUF DEINEM PSALTER.

*(But if from thy Psalter.)*

In C major; time, common; “Adagio”; first line as above. The text of the movement is here given.

Ist auf deinem Psalter,  
 Vater der Liebe ein Ton  
 Seinem Ohr vernehmlich  
 So erquickte sein Herz!

*Translation. (E.)*  
 Is there in thy Psalter,  
 Father of Love, but one tone  
 Which his ear may welcome?—  
 Let it freshen his heart!

\* This portion includes an emphatic repetition of the word “Menschenhass” (hate of mankind) followed by the remainder of the lines. “It is as if” says Heuberger, “the forsaken one were trying to fix the idea for his own comprehension.”

Öffne den umwölkten Blick  
Über die tausend Quellen  
Neben dem Durstenden  
In der Wüste.

Help him to unclouded view  
Of all the pleasant places  
Near to the barrenness  
Of the desert.

Recalling what was said of the origin of these lines it will be perceived that their musical setting is one which, beautiful in itself, acquires additional meaning by contrast with the gloomy surroundings from which it emerges. Kelterborn describes it as a "hymn"; adding that it is one of such indescribable loftiness as to make us wonder why this work should be so seldom performed.\*

The movement comprises sixty bars; of which fifty are occupied by the vocal setting, as may here be seen :

Firstly, twenty continuous vocal bars are assigned to complete setting of the last stanza. The choral accompaniment to this is "*pp*"; that of the orchestra being of harp-like character, the 'celli (*pizzicati*) presenting a simple ascending-triplet arpeggio figure. An orchestral interlude of merely two bars now separates the foregoing from a choral response embodying the last two lines of text. This occupies four bars more, and is followed by a further interlude of similar length. Now, the return begins; and, just as in the second movement, where "Ach wer heilet" was repeated in such way as to cause the section to conclude, not as in the poem, but, so to speak, more lyrically, so, in this, the opening words are now repeated; the entire work concluding with the aspiration :

So erquicke sein Herz!

As at the opening, twelve bars are first given to the four lines of text; from which point the music proceeds with three simple alternations of two-bar phrases between orchestra and voices; the latter then reiterating, during twelve bars more, the one petition "Erquicke sein Herz," which has thus imparted to it an expression of intense earnestness.

The composition of the work is due to Brahms's connection with the Vienna "Gesangverein," by which it was first performed.

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\* Kelterborn's experience should be of some interest to our concert givers, for he says that he has never heard the work performed without its repetition being demanded.

OP. 54. SCHICKSALS LIED.

(Song of Destiny.)

*For Chorus and Orchestra. The Text by Friedrich Hölderlin.  
English Versions by Mrs. Natalia Macfarren, Rev.  
J. Troutbeck, D.D., and Edward Oxenford.*

No. 1. IHR WANDELT DROBEN IM LICHT.

Ye wander on pathways. (MACFARREN.)  
Far in yon region of Light. (TROUTBECK.)  
There in the Kingdom of Light. (OXENFORD.)

No. 2. DOCH UNS IST GEGEBEN.

But we have been fated. (MACFARREN.)  
But man may not linger. (TROUTBECK.)  
But men know not quiet. (OXENFORD.)

No. 3. ORCHESTRAL POSTLUDE.

BY way of general reference to this work before proceeding to its closer examination we may first quote Erb, who describes it as "perhaps the most widely loved of all Brahms's compositions and the most perfect of his smaller choral works"; as also Fuller Maitland, who holds it to have "set the pattern of the short choral-ballad, to which, in 'Nänie,' Op. 82, and the 'Gesang der Parzen,' Op. 89, Brahms subsequently returned." Naturally the fact of all these works dealing with "Fate" has not escaped the attention of Brahms's enemies, who regard this as supporting their theory of the composer's "morbidness"; but the point is one upon which it is unnecessary to dwell, considering that some of these unkind criticisms have been already regretted by their authors, and we may at once join with Hadow in saying that "if it be the function of the



artist to be faithful to loveliness, then here, at least, is a loyalty that has kept its faith unsullied."

The saner judgment of such works which now prevails enables us to see that the character formerly ascribed to them is incorrect, for they are really devoted, as Hadow again says, to "that most tremendous of all contrasts—the pure, untroubled serenity of Heaven, the agonies and failures of a baffled humanity and the message of peace, tender, pitying, consolatory, which returns at last to veil the wreck of man's broken aspirations." The more we study them the more we find that their theme, far from being morbid, is one in every way calculated to draw into requisition the very highest attributes of art.

This is therefore also the case with the "Schicksalslied," a work so small that we stand in not the least awe of its dimensions, or indeed of any sort of pretentiousness. To quote Hadow once more, our reverence is due alike to "its technical beauties, its rounded symmetry of balance and design, its pellucid clearness of style, its sweetness and charm of melody, and its marvellous cadences where chord melts into chord like colour into colour at the sunset"; and to all these qualities might be added that of delicately expressing every syllable of text. This being a question possessed of so close a practical relation with that of translations, and the whole subject of the reproduction in another language of the text of choral works of such delicacy being one of great importance, the present work is selected as an object-lesson in order to convey to the reader an idea of the principles which should rightly regulate these occasions.

It will be granted that such translations demand qualities of the most special order, when designed for use in conjunction with the musical setting. The case is altogether different from that of translations intended for perusal only; as for example the fugitive original translations with which this book is plentifully besprinkled, and which, providing they help the reader to a pleasant appreciation of the sense of the original, accomplish their end. But translations intended for use in performance are quite another matter; as, being designed for association with the composer's work *note by note*, unless they allow the ideas to proceed in the same order as the composer has done, the incongruous result

will be produced of assigning musical phrases to intellectual ideas for which they were never intended.

Now, it may be urged that in translation some change is unavoidable. Naturally the difference of a mere *nuance* may be leniently so considered; but that is all. Difficulties have to be *faced* and *conquered*; not yielded to, and pleaded in extenuation. Moreover, there are degrees; and, in the case of a rhymed poem set to music it would be far better (if need be) to sacrifice the rhyme, and thus remain faithful to the association of idea between text and musical phrase, than to preserve the rhyme at the cost of an inversion of the sense.

But the text of the "Schicksalslied" is in blank verse, so that in treatment of the present question in connection with it, the translator is not exposed to the risk of offending any rhyming susceptibilities. Yet the "Schicksalslied," as a choral work, remains subject to the condition that, unless the translation is absolutely faithful to its original, *syllable by syllable*, it will be continually subject to minor adaptations when applied to the text; such defects occurring in precise proportion to the amount of separate individuality which the composer has assigned to his parts. Sometimes these minor adaptations lead to such unfortunate collocations as to prove that the translator, in endeavouring to adjust his rendering to the various phrasings of the different vocal parts, must have experienced considerably more trouble than it would have taken him in the first instance to insist upon his translation being faithful, syllable by syllable, to the original. No translator of experience will dispute the possibility of this absolute fidelity, however it may appear to the uninitiated; and the result of possessing such a faithful translation is that there cannot possibly be any trouble in applying it to the various parts of the score, as its identity of contour enables the same distribution to be applied as the composer himself has adopted.

Now the first line of the "Schicksalslied" runs:

Ihr wandelt droben im Licht,

which in one current version is given as:

There in the Kingdom of Light.

so that for the original grouping of syllables (which is 1, 2, 2, 1, 1=7), we have 1, 1, 1, 2, 1, 1=7. Not only the order is not the same, which alone is a source of the greatest danger, but the ideas are not the same; for the literal meaning of the German is :

Ye wander there above in the Light,

whilst in the translation the idea contained in the verb "to wander" is postponed; or, in other words, the sense is inverted. But the sense *cannot* be inverted without leading to the application of ideas to phrases which (to say the very least) run a great risk of being inappropriate to them; hence such inversion cannot rightly be allowed. In order to enable the reader to observe how unfortunately inattention to this question is liable to result, he need only proceed as far as lines five and six; which are here quoted :

Wie die Finger der Künstlerin  
Heilige Seiten,

which, in a current translation, are rendered as :

Like the chords of a harp  
At the touch of the harpist,

thus leaving only the one word "harpist" to correspond as a dissyllable with the original; of which

{	"Finger," a dissyllable, corresponds with two	}	"chords of"
	monosyllables		
{	"Künstlerin," a trisyllable, corresponds with	}	"harp at the"
	three monosyllables		
{	"Heilige," a trisyllable, corresponds with three	}	"touch of the"
	monosyllables		

When therefore the musical phrase of the original finishes upon the word "finger" the translation is constrained to slur two notes which are not slurred in the original; and, where the original expressively repeats the word "heilige" (holy) the translation is quite unable to do so. Then, as the words "*harp at the*" correspond to "*Künstlerin*," the chorus has no escape from an absurdity, but is obliged to "break" suddenly, at the words "*harp at the*"—and then, after a rest, resume—"touch of the harpist"; thus :

Fin-ger der Künstlerin      Hei-li-ge Hei-li-ge  
Chords of a harp at the      touch of the har-pist the

All this, however, only relates to the mere adaptation of "syllables," and leaves untouched the question of their meaning; the cardinal importance of which there can be no necessity to urge. A climax of importance is presented whenever earnestness of expression demands the repetition of a word. Thus, at the eleventh and twelfth lines of the original, we find:

Blühet ewig  
Ihnen der Geist—

meaning literally—"Blooms ever their spirit." At this point Brahms has very naturally repeated the word "ewig" (ever) with a commendable intensity of expression. But how can this feature be reproduced with the following rendering?

In the deathless  
Realms they bloom alway.

It follows therefore that, notwithstanding the richness of our language in synonym, the ordinary English musician is denied a full participation in the beauty of the work. In ordinary cases the translations in vogue might perhaps be allowed to pass, but the classic perfection of the Brahms works requires that an extraordinary fidelity should be observed; and, as it is natural, after this dissertation, for the reader to expect a practical illustration of what is really suggested, in order to satisfy this desire, a translation of the present work is now to follow. In it every monosyllable, dissyllable and trisyllable follows in the exact order of the original; and the succession of ideas is also precisely the same in both original and translation. When, therefore, Brahms repeats a word, the translation does the same; and, when this happens for the sake of emphasis or intensity of

\* Same passage applied to the translation here given.

Fin-gers when skil-fully      wa-kening wa-ken-ing

expression, it has precisely the same effect in the translation that it had in the original. All the composer's treatment of the various vocal parts is *precisely* reproduced, this process involving not the slightest difficulty when once the translation has been written. And, when all this has been done, we are still but unprofitable servants, for we have merely fulfilled conditions necessary to the very existence of the composer's work.

## SCHICKSALS LIED.

*By Friedrich Hölderlin, 1770-1843.*

Ihr wandelt droben im Licht  
Auf weichem Boden selige Ge-  
nieen!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

Schicksallos, wie der Schlafende  
Säugling, atmen\* die Himmlis-  
chen;  
Keusch bewahrt,  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller  
Ewiger Klarheit.

Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen  
Jahrlang in's Ungewisse hinab

*Translation. (E.)*

Ye wander gladly in light  
Though goodly mansions dwellers  
in Spiritland!  
Luminous heaven-breezes  
Touching ye soft,  
Like as fingers when skilfully  
Wakening harp-strings.

Fearlessly, like the slumb'ring  
Infant, abide\* the Beatified;  
Pure retained,  
Like unopenèd blossoms,  
Flow'ring ever,  
Joyful their soul  
And their heavenly vision  
Gifted with placid  
Ne'er-ceasing clearness.

To us is allotted  
No restful haven to find;  
They falter, they perish,  
Poor suffering mortals,  
Blindly as moment  
Follows to moment,  
Like water from mountain  
To mountain impellèd,  
Destined to disappearance below.

\* Abide" here occupies the place of "atmen" because Brahms has thrown the accent upon the second syllable in his setting.

## NO. I. IHR WANDEL T DROBEN IM LICHT.

Ye tread on pathways. (MACFARREN.)

Far in yon region of Light. (TROUTBECK.)

There in the Kingdom of Light. (OXENFORD.)

In E flat; time, common; "Adagio"; opening words as above; score: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, drums, strings and chorus of S.A.T.B.

The movement opens with twenty-eight bars of orchestral introduction; this being of graceful and expressive character, commencing "*p*," rising to "*f*" at its fifteenth bar, but subsiding immediately. The alto then leads with a five-bar phrase, overlapped at its concluding note by entry of the remaining chorus with the same melody. This is really an eight-bar phrase, though the chorus ceases at the sixth bar, leaving its completion to the orchestra, "*pp*."

A bright subject with very striking harmonies now appears, to the text:

Glänzende Götterlüfte,  
(Luminous heaven-breezes.)

constituting a sub-section of eleven bars. At entry of the words:

Wie die Finger der künstlerin  
(Like as fingers when skilfully)

the orchestra assumes a greater importance; arising not only from an interesting new subject, but also from the characteristic harp-like accompaniment. We thus continue, until, with a lovely cadence at the thirteenth bar the chorus ceases, leaving a light orchestra to deliver, in the key of the dominant, and as an independent symphony, the accompaniment of the original alto lead, the part of the absent voice being now replaced by the horn. Then, after four bars, the chorus re-enters with the original theme to the words:

Schicksallos wie der schlafende Säugling.  
(Fearlessly like the slumbering infant.)

This repetition is practically a return in form; for thematic material which, in the first part of the movement, occupied twenty-three bars, is now reduced to twelve and made to serve the parent key, so that at the thirteenth bar we arrive again at the important orchestral subject before referred to; though this time in the tonic as indicating an approaching close. It is now delivered instrumentally for four bars, when the chorus enters with the same theme, now set to the words:

Und die seligen Augen (And their heavenly vision.)

This continues for six bars (inclusive of one for orchestra alone) when an exquisite cadence follows in completion of the stanza.

The final symphony is in diminuendo, its object being to produce a feeling of vague expectancy, if we may judge from the reiterated diminished triads, "*pp*," at the close. The few unaccompanied bars at the conclusion of this movement are generally much admired.

### DOCH UNS IST GEGEBEN.

But we have been fated. (MACFARREN.)  
 But man may not linger. (TROUTBECK.)  
 But men know not quiet. (OXENFORD.)

In C minor; time,  $\frac{3}{4}$ ; "Allegro"; opening words as above.

The movement opens brilliantly with eight orchestral bars in quaver motion. This is continued as an accompaniment after entry of the chorus in unison with the words:

Doch uns ist gegeben (To us is allotted.)

This treatment continues for twenty bars; when, with a great cry, and spreading out into diminished seventh harmony to a greatly agitated orchestral accompaniment we proceed to:

Blindlings von einer Stunde zur andern  
 (Blindly, as moment follows to moment.)

At this point a curious feature occurs, Brahms having evidently intended, by his rhythm, to produce an effect of breathlessness; two bars being, in the chorus parts, converted practically into one of  $\frac{3}{2}$ —the beats of the latter being represented by crotchets with intervening crotchet rests. This effect is enhanced by a general silence abruptly supervening at the eighth bar. The rhythmical distribution is here shown:



Was-ser von Klip-pe zu Klip-pe ge-wor-fen\*  
 (Wa-ter from moun-tain to moun-tain im-pell-ed)

Ordinary rhythm is then resumed in two eight-bar phrases (with two-bar extension); thus completing the entire text, and leading to an orchestral interlude of twenty-one bars, lightly instrumented, tapering in fact at last to single notes, and introducing us to a further setting of the whole stanza. This re-setting does not, however, constitute the return properly so-called; for, during two long slightly fugal episodes of twenty-eight and fifty-one bars respectively, we are held in suspense by the first two lines of text.

The two episodes alluded to are remarkable for their harmonic progressions; besides which the second is distinguished by one of the most artistic returns to original theme in existence.

The repetition groups now, for fifty-two bars, faithfully repeat (with, of course, the necessary transpositions) material already reviewed; so that what has been said brings us practically to the organ-point of fifty-four bars with which the movement concludes. Some thirty of these are occupied by orchestra alone, sometimes intervening to disconnect the vocal phrases, and concluding with a sixteen-bar symphony to usher in the next movement, which is in C major. The words during the pedal are exclusively confined to the last

\* This passage offers another instance of frustration of the composer's intention by want of fidelity in translation. The breathlessness in question, of which other critics, such as Prof. Sittard have also made observation is produced in the original by leaving the words "Wasser" and "Klippe" incomplete, as if for want of breath to complete them. The melodic inflections also prove this, but in one translation the hiatus occurs quite indiscriminately, monosyllables being used which cause it to disappear for a time altogether. ("Spray over rocks in the waterfall's passage.")



line of text, the voices being employed (after the first seven bars) only in unison, and, even then, only in two parts at a time; either S.T. or A.B.

### No. 3. ORCHESTRAL POSTLUDE.

This movement is the same as the prelude, with the exception of changes in its instrumentation and transposition into the key of C. The motive of its addition in this way is generally interpreted as a desire on the part of the composer to relieve the gloom of the concluding ideas of the text by shedding a ray of light over the whole, and leaving a more hopeful impression. But, besides that, the correctness musically of securing so valuable a feature of unity is not to be lost sight of; so that, as Sittard observes, its addition by Brahms was altogether a happy thought. The same critic further expresses the opinion that, had Brahms never written anything but this one work, it would alone have sufficed to rank him with the best masters.

OP. 55. TRIUMPHLIED.

(Song of Triumph.)

*For Double Chorus and Orchestra. Vocal Score with  
Pianoforte Accompaniment: Special Piano-Duet  
Arrangement by the Composer. Dedicated  
to William I, Emperor of Germany.*

- No. 1. HALLELUJAH! HEIL UND PREIS (*Hallelujah! Praise the Lord.*)  
No. 2. LOBET UNSERN GOTT ... .. (*Glory be to God.*)  
No. 3. UND ICH SAHE DEN HIMMEL AUFGETHAN (*And behold then the  
Heavens opened wide.*)

No. 1. HALLELUJAH! HEIL UND PREIS.

(*Hallelujah! Praise the Lord.*)

**I**N D; time, common; "lebhaft und feierlich" (solemnly and with animation); score: two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones and tuba, drums, strings and double chorus; words from Chapter XIX of "Apocalypse"; first line, as above; text as follows:

Hallelujah! Heil und Preis, Ehre und Kraft sei Gott unserm Herrn!  
Denn wahrhaftig und gerecht sind seine Gerichte.

Hallelujah! honour and power and glory to God, for in righteousness and truth the Lord giveth judgment.

Of jubilant and triumphal music there is no lack, but only the greatest masterpieces can claim to be of a character justifying any comparison with these noble productions. The wonder is that they have not long ere this attained to an even greater renown, considering the masterly way in

which they present prodigious contrapuntal resource as rendered subservient to purposes of artistic and emotional expression. The warmth of feeling towards the composer engendered by a study of these scores is apt to cause the musician to regard their merely tacit acceptance as ingratitude; and in this connection we may recall that, in October, 1895, when, on the occasion of a festival to inaugurate the new concert-hall at Zurich Brahms paid his last visit to Switzerland (none foreseeing that he was so soon to disappear from our midst) the effect upon the audience passed beyond that of the music to the creation of a warm sympathy with its composer. The scene is eloquently described by Florence May, and in terms which we shall quote, as presenting at the same time material for an intellectual view of the work.

Let us pause for a moment to picture the robust figure of the composer as he stands before the vast audience completely filling the brilliantly-lighted hall, and leads with sure, quiet dignity the masses of chorus and orchestra that swell out in proud tones of thankfulness for his country's glory. Listen! for, with the sounds of the grand old hymn, "Now Thank we all our God," the bells of victory are pealing; and a sensation of happiness spreads through the mass of hearers, a vibration that stirs something of the feeling which roused the great German audience at Cologne to enthusiasm as they listened, twenty years ago, to the same jubilant tones. Who so fitted to raise the strain as the patriot citizen of ancient Hamburg, the unique descendant of the mighty Bach?

No dissentient voice has ever, or is likely ever to be raised as to the immense grandeur of this work; even the critics for once agreeing among themselves and uniting in its praise. Thus, Fuller Maitland regards it as "the culmination of Brahms's art as a choral writer," and Kelterborn claims that in it an enthusiasm is reached surpassing any jubilant chorus since the Ninth Symphony. Erb, it is true, only finds "traces of Handel," an idea which may be considered as echoed by Dietrich when the latter so specially signalises the "mighty Hallelujah Chorus." Brahms himself moreover may have been slightly conscious of similarity with the style of Handel when he asked Dietrich to help Reinthaler (whose chorus was found to be too weak for an adequate performance) by finding some volunteers at Oldenburg. "It is," said he, "not difficult, *only forte*."

The great pride of the work is, of course, its counterpoint.

This, as ever with Brahms, is not of the "dry-as-dust" order, but as the correct assessment of its æsthetic beauty cannot well be comprised within the space at command we must be content with an examination in the form of describing the work as it proceeds.

Thus, in the present movement we have two hundred and six bars, as under :

15. Orchestral introduction.

20. Choral reiterations of the word "Hallelujah!" besides which the same exclamation is freely interspersed throughout the movement.

15. "Praise the Lord. Honour and power and glory to God." Subject practically that of the orchestral introduction.

16. Set to same text, but to a new fanfare motive in which the brass and drums alternate with the choral masses. This is subjected to a rich development leading to a close on the chord of D.

16. "For in righteousness and truth the Lord giveth judgment" to a new theme of more modulative character than the preceding; also subjected to copious development.

25. Set to reiterations of "Hallelujah" rich in contrapuntal device.

19. Set to repetition of the opening text with retention of the original theme; the latter, however, being completely transformed by a new treatment. This portion is so characterised by surprising harmonies as to impart new tints to subjects already familiar. From this point the text is confined to its first sentence with interspersed "Hallelujahs." The following, therefore, relates only to the musical disposition.

80. Continuous choral work in completion of the movement. The way in which the subjects are all made to work in combination (the fanfare being reserved for the brass whilst the choirs take the other two subjects respectively) and the scientific devices employed for control of this veritable ocean of tonal sound can only be gathered from the score. Suddenly we are confronted by a hushed *p*; as if, says Heuberger, the whole jubilant crowd had been instantly seized with a sense of the presence of the Almighty. Thirty-seven bars from conclusion begins the "animato"; and here we have a twenty-one bar organ-point upon the dominant. During its progress the flood of sound gradually increases, the maximum being held in reserve for conclusion.

## NO. 2. LOBET UNSERN GOTT.

*(Glory be to God.)*

In G (changing to D); time,  $\frac{3}{4}$  (changing to common); "mässig bewegt" (with moderate animation), changing to "lebhaft" (allegro), changing to "ziemlich langsam doch

nicht schleppend" (rather slowly but not dragging the time); text as follows:

Lobet unsern Gott, alle seine Knechte, und die ihn fürchten, beide Kleine und Grosse.

Hallelujah!

Denn der allmächtige Gott hat das Reich eingenommen!

Lasst uns freuen und fröhlich sein und ihm die Ehre geben.

Glory be to God. Praise the Lord, all ye His servants.

And ye that fear Him both humble and mighty glorify the Lord God. Hallelujah.

For the omnipotent God hath exalted His Kingdom.

Oh! be joyful, let all be glad, to Him alone give honour.

Proceeding with our synopsis, as in the last instance, the one hundred and eighty-six bars forming the total in this case may be accounted for thus:

8. Orchestral prelude.

87. "Glory be to God," etc., as far as, but not including, "Hallelujah." These eighty-seven bars form a compact section having the features of a complete movement formed principally of two subjects, each of which is well-developed and one of which is treated in canon, contrary motion. It concludes in the key of D.

15. "Hallelujah." Not the key only, but the time and movement also change here to common time and "allegro" respectively. The might of the resounding "Hallelujahs" is swelled by trumpet fanfares, elaborate figuration for the strings and alternation of the choral masses.

33. "For the omnipotent God," etc. A fugato, of simple subject but powerful effect, leading to the return to G.

43. "O be joyful," etc. This is the section so much referred to as containing an extract from the chorale, "Nun danket alle Gott." The complexity of effect is increased by the fact that one choir is in "common" whilst the other is in  $\frac{3}{4}$  time. The conclusion is in diminuendo; and the last fourteen bars of this movement are remarkable as a pattern of beauty in this respect.

### No. 3. UND ICH SAHE DEN HIMMEL AUFGETHAN.

*(And behold then, the Heavens opened wide.)*

In D (changing to F sharp minor); time, common (changing to  $\frac{3}{4}$ ,  $\text{♩}$   $\text{♩}$  and common); "Lebhaft"; text as follows:

Und ich sahe den Himmel aufgethan, und siehe, ein weisses Pferd, und der darauf sass hiess Treu und Wahrhaftig und richtet und streitet mit Gerechtigkeit.

Und er tritt die Kelter des Weins des grimmigen Zorns des allmächtigen Gottes.

Und hat einen Namen geschrieben-auf seinem Kleide und auf seine Hüfte, also:

Ein König aller Könige und ein Herr aller Herrn! Hallelujah! Amen!

And behold then the heavens opened wide and yonder a snow-white horse; upon it sat one called steadfast and faithful who warreth and judgeth all with righteousness.

And he treads the wine-press of wrath of the Lord God Almighty.

And lo! a great Name hath he written upon his vesture and upon his girdle, called:

A King of Kings and Lord of Lords. His Kingdom shall last for ever and ever. Hallelujah! Amen!

This movement contains two hundred and eighteen bars; which, treated as before, result in:

70. "And behold then the heavens opened" to "judgeth all in righteousness." This may be subdivided into six for orchestral prelude; eleven for a special baritone solo, added to the score for these eleven bars;\* four extending to change to  $\frac{3}{4}$  time and "poco animato"; forty-nine extending to the change to F sharp minor, common time and "etwas lebhafter."

23. "And he treads the wine-press" to "Almighty." A fugato remarkable for truthful expression of the text.

125. "And lo! a great Name" to "Hallelujah! Amen!" There is a temporary use of  $\text{C}$   $\text{C}$  before resumption of the original key and common time. The opening is for "solo." This continues during ten bars leading us to "feierlich" at "a king of kings"; from which point a full choral setting of the text occupies fifty-six bars. The concluding sub-section is entirely devoted to jubilant exclamations of "Hallelujah! Amen!"† given in a form of such towering effect as to form a monument of this class of work.

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\* These eleven bars open transiently in the key of F, thus causing the voice of the Prophet to arrest immediate attention.

† Some fifty bars are devoted to the final cries of exultation.

OP. 57. EIGHT SONGS AND VOCAL PIECES.

(Lieder und Gesänge.)

*For Solo Voice, with Piano Accompaniment. English  
Version by R. H. Benson.*

- No. 1. VON WALDBEKRÄNZTER HÖHE (*From where the upland towers.*)  
No. 2. WENN DU NUR ZUWEILEN LÄCHELST (*Grant me but one single  
smile.*)  
No. 3. ES TRÄUMTE MIR, ICH SEI DIR THEUER (*I dreamed at night  
that I was dear to thee.*)  
No. 4. ACH, WENDE DIESEN BLICK (*Turn, turn away thy face.*)  
No. 5. IN MEINER NÄCHTE SEHNEN (*Deep in my nightly longing.*)  
No. 6. STRAHLT ZUWEILEN AUCH EIN MILDES LICHT (*Ever and anon.*)  
No. 7. DIE SCHNUR DIE PERL' AN PERLE (*The pearly necklace  
shining.*)  
No. 8. UNBEWEGTE LAUE LUFT (*Not a breath in heaven stirs.*)

No. 1. VON WALDBEKRÄNZTER HÖHE.

(*From where the upland towers.*)

**I**N G; time, common; "lebhaft" (allegro); changing to "meno mosso" and "animato"; words by G. F. Daumer; compass; D to A; another edition in E flat; first line—"Von waldbekränzter Höhe." (From where the upland towers.)

The following is the first of the four stanzas of which the poem consists:

Von waldebekränzter Höhe  
Werf ich den heissen Blick  
Der liebefeuchten Sehe  
Zur Flur die dich umgrünt  
zurück.

*Translation. (R. H. Benson.)*  
From where the upland towers  
In woods I turn to see,  
How love bedews the flowers  
That bloom so fresh, dear friend,  
o'er thee.

Some conception of the song may be formed by noting that the settings of the verses are all of fourteen-bar length, except the first which is of twelve; but that within those symmetrical dimensions the divergencies are great. It is true that the fourth stanza is set to music which is to some extent a repetition of the first; but, as this cadenced in the dominant, a new treatment was necessary, and it takes the very natural form of an exultant coda-like termination with shorter phrasing than in the first instance.

The second stanza opens more quietly ("ruhiger") than the first, but from the middle of the third to end of the song the course is one of continual "piu animato"; being "allmählig lebhafter" (poco a poco piu vivo) to conclude the third, and "sehr lebhaft" (molto piu vivace) for the last verse. The motive for these changes may be found in the text of this portion, which is as under:

Ach, flög' ich ihre Flügel  
Zurück o Freund zu dir,—  
Wie wollt' ich dich umstricken  
Mein Heil und meine Pein  
Mit Lippen und mit Blicken  
Mit Busen Herz und Seele dein.

*Translation. (R. H. Benson.)*  
Ah! could I too be flying  
Away my friend to thee—  
I'd clasp thee to my heart, love,  
Who art my weal and woe.  
Be thine in ev'ry part, love,  
In life and heart and soul also.\*

The musical course may be partly deduced from the fact that the second setting commences in D minor and finishes in B flat; the third commencing in B flat and finishing in B minor—changes which in the transposed edition are found to necessitate new key-signatures, though, in the original they are managed by the aid of accidentals.

The figure of accompaniment for first and last verses consists of a murmuring semiquaver motion something after the manner of Mendelssohn's "Rivulet." For the second and third verses this is reduced to triplet-quavers though with only slight change of style.

The rhythm of the vocal part is extremely free and varied, the poetical divisions being frequently lost sight of thereby. Moreover, the respective anticipation and delay of the opening and concluding phrases of verses two and three tend to increase this fantastic variety and to impart to the song a rhapsodical expression favourable to vocal display.

\* The reader will observe a peculiarity of metre consisting of an extra foot for the last line, somewhat remindful of the Spenserian stanza.



## No. 2. WENN DU NUR ZUWEILEN LÄCHELST.

*(Grant me but one single smile.)*

In E flat; time,  $\frac{9}{8}$ ; "poco andante"; words by G. F. Daumer; compass, G to G; another edition in D flat; first line—"Wenn du nur zuweilen lächelst." (Grant me but one single smile.)

The text opens as under :

Wenn du nur zuweilen lächelst, Nur zuweilen Kühle fächelst, Dieser ungemess'nen Gluth.	<i>Translation. (R. H. Benson.)</i> Grant me but one single smile, love, But one glance that can beguile, • love, This desire that burns me so.
--	--

The entire extent is twenty-five bars; of which seven are given to the first three, and thirteen to the second three lines of text, with dividing symphony of one, and conclusion of four bars.

Notwithstanding Brahms's precision with the structure of his larger works he permits himself much freedom in these smaller pieces; and it has often been remarked how in the short songs especially he seems to consider himself immune from all necessity of return to original theme.

In the same way with regard to rhythm we find that in highly-developed compositions his indulgence in variety though great is rarely found to infringe upon the supremacy of some chosen length of phrase, whilst in those of smaller dimensions it is often difficult to discover any controlling rhythmic subdivision whatever. A case of this kind here arises, for, although duple phrases begin and end the song, we may look for them in vain elsewhere.

It would be erroneous to suppose this treatment to have been merely casual, as it reposes upon a correct artistic principle; one not perhaps quite generally understood, but the operation of which results in the smaller songs of Brahms being especially beautiful. This no doubt was present in his mind when he told Jenner that he liked the small songs best.\*

\* The words quoted by Jenner to this effect are: "Meine kleinen Lieder sind mir lieber, als meine grossen."

Thus, the present number possesses a charm not in the least impaired by its melodic progression being too erratic to constitute an air in the ordinary sense. Its harmonies, too, are greatly varied; but the nature of the accompaniment is one which enables the progressions to emerge with clearness, and, at the same time, without undue weight. The figure is a triplet-quaver motion in arpeggio for left hand (the first note of each triplet being sustained for harmonic support) with a slightly harmonised counter-melody for right hand.

### No. 3. ES TRÄUMTE MIR, ICH SEI DIR THEUER.

(*I dreamed at night that I was dear to thee.*)

In B; time,  $\frac{6}{8}$ ; "sehr langsam" (adagio); words by G. F. Daumer; compass, G to G; another edition in A flat; first line—"Es träumte mir, ich sei dir theuer." (I dreamed at night that I was dear to thee.)

The following is a quotation :

		<i>Translation. (R. H. Benson.)</i>	
Es träumte mir, ich sei dir	theuer,	I dreamed at night that I was	dear to thee,
Doch zu erwachen bedurft' ich	kaum;	But all too late came the morn-	ing gleam;
Denn schon im Traume bereits	empfand ich,	For 'ere I wakened too well I	knew it,
Es sei ein Traum.		It was a dream.*	

As the composition of this song presents some noteworthy features it may be well to tabularise its contents thus :

	Sym.	Vocal phrases	Sym.	Vocal phrases	Sym.	Vocal phrases	Sym.	
Bars=	3	4 4 4† 4†	5‡	2	1	2 3	6	=38 Bars
Lines of text	—	1 2 3 4	—	3§	—	4 4	—	

\* Or the following as an attempt at more literal translation (*E.*):

"Medrcant that I was dear to thee,  
But of awak'ning no need did seem;  
For, slumb'ring on, I already felt  
It was a dream."

† These phrases are each divisible into 2 + 2.

‡ With pause at the end of first bar; *i.e.*, on the bar-line.

§ Second half of text-line only.

Now, to begin with, a feature of this song is the dreaminess imparted to it by continual entry of the phrase at the third quaver, thus inducing a certain vagueness as to the down beat. This trait is fostered (whether intentionally or otherwise matters not, though it would be rather strange if Master Brahms had not calculated it all) by the course of the melodic progressions which nearly always descend towards the strong beat, and never by any chance rise to it; at most remaining on the level. The result is an ideal expression of the text.

Next, we come to the treatment of the short line. Each of the first three lines has a four-bar phrase allotted to it, as may be seen by reference to the foregoing table; but the last, being a short line has (one might almost say necessarily) only a two-bar phrase. All this is very plain sailing; but it happens, in very natural course of expression, that the last line is repeated before the symphony, and the two-bar phrase thus becomes one of four, although, of course, divisible into two and two. This partly takes off the angular effect of the sudden appearance of a short line; a defect so often noticeable in the work of inferior composers under like circumstances. But it was evidently not enough to satisfy the composer in this instance; for he has caused the previous phrase to be also one of  $2+2$  (as may be seen from the synopsis) and, in doing so, has not only adroitly grafted the two phrases, but induced a faint measure of *agitato*, the more artistic through not being too pronounced.

Thus we see that Brahms did not depend upon melody in its popular sense, though his vocal works contain many charming samples of that also; and it may be claimed for his effects that, being obtained purely by beauty of design and treatment, they are the more legitimate, notwithstanding that the call he makes upon the listener's perception may often impede appreciation. The question of whose appreciation is valuable has been decided by some critics to their own satisfaction in favour of the "man in the street"; but this matter will not be discussed here—not only because it

is foreign to our present purpose, but also because it is already in very good hands.\*

The effect to be produced by the melody of this song greatly depends upon the clearness with which the accompanist renders the harmonic progressions. The rising half-bar figure of semiquaver arpeggio must adroitly meet the two-note chord for right hand in second half of the bar, so that the bass progression involved in the lower notes of these arpeggios may be felt by the listener. Sometimes the latter form a pedal bass;† but, when so, this is just as important to be made clear as where a stealthy chromatic progression is in view.

The arpeggio figure is constant, except for two bars at the commencement and at a return of the same phrase.

#### No. 4. ACH, WENDE DIESEN BLICK.

*(Turn, turn away thy face.)*

In F minor; time,  $\frac{3}{4}$ ; "ziemlich langsam" (poco lento); words by G. F. Daumer; compass, E flat to G; another edition in D minor; first line—"Ach, wende diesen Blick, wende dies Angesicht." (Turn, turn away thy face, turn away those eyes from me.)

There are three verses of which the following is the first :

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\* Thus Hohenemser says: "From time to time the question arises whether art should be susceptible of universal appreciation. If this means anything at all it must be that all art should be brought down to the level of the masses. But how can æsthetic value be rendered less by being within the reach of only a few? Educational value may perhaps be less, though even this is doubtful, for such work is often capable of presenting an incentive to improvement. But that æsthetic value can in any sense depend upon how many there are to understand it cannot at all be admitted, for the question rests upon inherent worth alone. We cannot say whether the great mass of the German people will ever fully understand Goethe's 'Iphigenia'; but we are not going to esteem it less on that account."

† This occurs at one place for as many as eight bars. In fact the song may be said to be constructed upon a pedal-bass as to its first fourteen bars, though this may not be quite apparent at first sight.

	<i>Translation. (R. H. Benson.)</i>
Ach wende diesen Blick, wende dies Angesicht!	Turn, turn away thy face, turn away those eyes from me;
Das Inn're mir mit ewig neuer Gluth,	My very soul with tireless fires aglow,
Mit ewig neuem Harm erfülle nicht.	From tireless torment would be fain set free.

This song is of very sad expression; the harmonic effects of the middle verse being remarkably rich, though perhaps the accompaniment is allowed to become a little ponderous in their assertion. On the other hand, the "piu agitato" of this portion builds up a fine contrast; the voice rising by degrees and finishing on a discord previous to re-entry of the theme.

Of the three verses the first and third are practically to the same setting. The voice part contains scarcely any rest—a feature rather exceptional, as Brahms is generally solicitous of giving the voice ample repose. The only rest in this case, however, is the one-bar division between the verses; and there are no symphonies—not even to open or conclude.

### No. 5. IN MEINER NÄCHTE SEHNEN.

*(Deep in my nightly longing.)*

In E minor (finishing major); time,  $\frac{6}{8}$ ; "agitato"; words by G. F. Daumer; compass, F sharp to G; another edition in C sharp minor; first line—"In meiner Nächte Sehnen." (Deep in my nightly longing.)

The text of this song comprises four verses, the first being here given:

	<i>Translation. (R. H. Benson.)</i>
In meiner Nächte Sehnen	Deep in my nightly longing,
So tief allein,	When none may see,
Mit tausend tausend Thränen	And tears on tears are thronging,
Gedenk ich dein.	I think of thee.

There are fifty-three bars in all; but, although there are four verses, these are reduced to three settings, in consequence of verses two and three being combined to form a single section. This middle portion comprises nineteen bars;

which, with the settings of verses one and four (each consisting of eleven bars) dividing symphonies of one bar, and opening and conclusion of four and six bars respectively, make up the fifty-three in question.

The treatment of causing two middle stanzas to flow continuously in this way is one to which Brahms was rather addicted, and which is always used by him to considerable purpose. He does not allow the combination to extend to double the length of the normal setting; and generally speaking we find therein situations where, the text being more rapidly enunciated, an *agitato* results. This of course is more liable to happen just before the return, as in this case; though the matter really depends upon the text.

The first and last verses of this song are the same musically, if we except the necessary adaptation of the last for the purpose of concluding in the principal key; the first section having cadenced in the dominant.

The accompaniment figure is conventional; consisting of reiterated dispersions of two notes selected from the passing harmony, the number of repetitions in each case depending upon the rhythmic value of the chords to which they relate. They are in semiquaver motion, and are absolutely continuous; if we except the opening symphony, which is a plainly harmonised phrase.

In the contrapuntal references to the subject given by the bass of the accompaniment the student will find a useful exemplification of this feature as a means of unity.

## No. 6. STRAHLT ZUWEILEN AUCH EIN MILDES LICHT.

*(Ever and anon.)*

In E; time,  $\frac{3}{4}$ ; "dolce poco mosso"; words by G. F. Daumer; compass, E to F sharp; another edition in D; first line—"Strahlt zuweilen auch ein mildes Licht." (Ever and anon a kindly ray.)

The text consists of three couplets, of which the first two are here given:

Strahlt zuweilen auch ein mildes Licht Auf mich hin aus diesen Ange- sicht, Ach es können auch wohl Huldgeberden Machen dass uns fast das Herze bricht.	<i>Translation. (R. H. Benson.)</i> Ever and anon a kindly ray From thy face meseems to pause and play, But alack! mid kindly looks and gladness, Hearts will break and joys will die away.
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The first and second of these couplets form a continuous setting occupying twelve bars. This is divided from the third by one bar; the last setting consisting of nine bars. This with opening and concluding symphonies of two bars each completes the total of twenty-six.

The irregularities of rhythm will be best displayed in tabular form with annotations. Thus:

		First and Second Couplets		Third Couplet				
		Sym.	Vocal phrases	Sym.	Vocal phrases	Sym.		
Bars =	2	2*	3 (2† 5)	1	2* 3 4‡	2	= 26 bars	
Lines of text	—	1 2 3 and 4		—	5 6 6	—		

The accompaniment presents some danger of overweighing the voice part by an undue fullness, which however may be compensated for by delicacy of performance. The upper notes double the voice part to a large extent. A feature of the latter is its despondent conclusion upon the fifth of the key.

### No. 7. DIE SCHNUR DIE PERL' AN PERLE.

*(The pearly necklace shining.)*

In B; time,  $\frac{3}{4}$ ; "poco lento"; words by G. F. Daumer; compass, F sharp to A; another edition in A flat; first line—

\* This phrase is anticipated by half a bar.

† These two phrases are capriciously distributed to their text.

‡ This extension is simply due to a holding note at the cadence.

“Die Schnur die Perl’ an Perle.” (The pearly necklace shining.)

The poem in this case consists of thirteen lines which Brahms has cast in two musical divisions representing seven and six lines respectively, the following quotation being the text of the first of these :

Die Schnur die Perl’ an Perle  
Um deinen Hals gereiht,  
Wie wiegt sie sich so fröhlich  
Auf deiner schönen Brust.  
Mit Seel und Sinn begabet  
Mit Seligkeit berauschet  
Sie diese Götterlust.

*Translation. (R. H. Benson.)*

The pearly necklace shining,  
In lovely coil entwining,  
With joy meseems reclining  
Upon that heart of thine.  
Of soul and sense and pleasure,  
It quaffs the fullest measure,  
There draining bliss divine.

This number is more pretentious than its companions of the same opus, and any student who may be in search of a song to illustrate divergencies between the rhythm of a musical setting and that of its text is recommended here to pause. Otherwise there would not appear to be any great feature. The melody of the song is attractive, but specially dependent upon the instrumental part; because, not only is the modulation extensive, and the rhythm irregular, but, during the first section, there are no less than four interspersions of single bars representing material which is integral to the sense.

At both opening and return the accompaniment for a few bars doubles the voice part. Then after echoing a fragment of the last vocal phrase (this being one of the single-bar interspersions just alluded to) it betakes itself to mere distributed arpeggio-work. During this time the modulation is such that an enharmonic change becomes necessary by the time the setting of the fourth line is reached. Semi-quaver-motion is fairly continuous; either distributed between the two hands, or in what may be called the “alto” part of the accompaniment.

The whole number comprises fifty-one bars, formed of the two divisions mentioned (of twenty-five and twenty-one bars respectively) preceded by symphony of two, and divided by one of three bars. There is only one of the single-bar interspersions in the second division; and that occurs just before the final phrase.



## No. 8. UNBEWEGTE LAUE LUFT.

*(Not a breath in heaven stirs.)*

In E; time,  $\frac{9}{8}$  (changing to common); "lento" (changing to "vivace"); compass, E to G sharp; another edition in C; words by G. F. Daumer; first line—"Unbewegte laue Luft." (Not a breath in heaven stirs.)

This song is in two movements, which we shall find amply justified by the text; that of the first division is as follows:

Unbewegte laue Luft,  
Tiefe Ruhe der Natur,  
Durch die stille Gartennacht  
Plätchert die Fontaine nur.

*Translation. (R. H. Benson.)*  
Not a breath in heaven stirs,  
Nature slumbers, soothing all,  
Naught disturbs the garden's  
gloom,  
Save the tountain's fitful fall.

This setting comprises twenty-four bars of  $\frac{9}{8}$ , and is in thorough contrast with the "vivace" to follow. Its opening unobtrusive announcement, its general dreamy peacefulness, its suggestive trills and pastoral phrases and its gradual diminution to a close all combine to set this picture in relief as compared with the ardency of the next movement.

The remaining portion of the poem comprises three more stanzas, which as indicated, are combined in the setting, being represented by one movement of forty-six bars of common time. Of these three stanzas the first and last will be sufficient for quotation:

Aber im Gemüthe schwillt  
Heissere Begierde mir  
Aber in der Ader quillt  
Leben und verlangt nach Leben.

*Translation. (R. H. Benson.)*  
But within my veins unbidden  
Fires arise of hot desire;  
Deep within my pulses hidden,  
Life akin to life is clinging.

Leise mit dem Aetherfuss  
Säume nicht daher zu schweben!  
Komm o komm! damit wir uns  
Himmliche Genüge geben!

Soft adown the zephyr's train,  
Linger not thy floating hither,  
Come, oh come! that drain we  
may  
Drafts of joy divine together.

Duple rhythm prevails, for in the exceptional cases where the phrases appear to be of three-bar length this arises

mostly from a passionate *sostenuto*, or, in other words from what may be regarded as a written-out pause.

During the middle portion of the finale—that is to say, from line five to ten of its text—the accompaniment changes from fiery semiquaver-motion to more placid triplet quavers. Thus the movement is practically marked off into three subdivisions, for the original style is immediately afterwards resumed, and although only two lines of text remain they become by repetition of equal musical extent with the other portions.

In the sense of making a fine impression upon a general audience this may be regarded as the song of the set. Thus, the finale modulating freely soon proceeds to a hushed *agitato*, where (with the change of accompaniment as indicated) a dramatic rendering of its passionate phrases is scarcely to be avoided. During this portion we completely lose sight of the original key, which however returns with the first form of accompaniment, so that the movement concludes with perfect consistency.

The student should note that the more passionate part of the latter section is based upon material derived from the opening movement.

OP. 58. EIGHT SONGS AND VOCAL PIECES.  
(Lieder und Gesänge.)

*For Solo Voice with Piano Accompaniment. English  
Version by R. H. Benson.*

No. 1.	BLINDE KUH	...	...	...	...	(Blind Man's Buff.)
No. 2.	WÄHREND DES REGENS	...	...	...	...	(While the rain falls.)
No. 3.	DIE SPRÖDE	...	...	...	...	(The Prude.)
No. 4.	O KOMME, HOLDE SOMMERNACHT	(Sweet night of summer-time.)				
No. 5.	SCHWERMUTH	...	...	...	...	(Despair.)
No. 6.	IN DER GASSE	...	...	...	...	(In the street.)
No. 7.	VORÜBER	...	...	...	...	(Long ago.)
No. 8.	SERENADE	...	...	...	...	(Serenade.)

No. I. BLINDE KUH.

(Blind Man's Buff.)

**I**N G minor (changing to major); time,  $\frac{2}{4}$ ; words after the Italian by Aug. Kopisch; "vivace"; compass, G to G; another edition in E minor; first line—"Im Finstern geh' ich suchen." (I go a-seeking blindfold.)

The poem consists of two verses and concluding couplet; the latter with one verse being here given :

*Translation. (R. H. Benson.)*

(First verse.)

Im Finstern geh' ich suchen,  
Mein Kind wo steckst du wohl?  
Ach, sie versteckt sich immer  
Dass ich verschmachten soll.

I go a-seeking blindfold,  
Sweet child where dost thou  
play?  
Alack she alway hides her,  
That I may pine away.

(Concluding couplet.)

Wer um dich stirbt, der hat keine Kuh!	der hat		Who pines for thee, his peace is gone!
Kindchen erbarm dich, und komm herzu!	und		Pity me, darling, and come, oh come!

There are seventy bars in all, including of course those necessary for repetition to include the second verse, which is set to the same music as the first. There is nothing striking about the melody, which is, moreover, rendered uninteresting by its long succession of two-bar phrases. That the ensemble is good is due to the accompaniment—a *moto perpetuo* of staccato semiquavers for both hands, and a study in itself.

The setting of the concluding couplet is an important part of the song, even if only in extent, for it occupies twenty-eight bars. It is in "animato"; and, at its conclusion, a highly characteristic effect may be noted; that of the rise of a seventh at the final syllable of

Komm herzu!

The previous call had been by means of the rise of a fifth; and this broadening of the interval in order to render it more vociferous is highly amusing.

The whole piece contains nothing but two-bar phrases, with the exception of a lengthening of the phrase at the conclusion of each division.

## No. 2. WÄHREND DES REGENS.

(While the rain falls.)

In D flat; time,  $\frac{6}{4}$  (changing to  $\frac{3}{4}$ ); "Lebhaft" (Allegro); words by Aug. Kopsich; compass, F to A flat; another edition in B flat; first line—"Voller, dichter, tropft um's Dach da." (Faster fall on roof and rafter.)

The text comprises two stanzas, of which the first is here given:

	<i>Translation. (R. H. Benson.)</i>
Voller dichter, tropft um's Dach	Faster fall on roof and rafter,
da,	Sweet the shower of raindrops
Tropfen süßer Regengüsse :	laden ;
Meines Liebchens holde Küsse,	Sweet, the kisses of my maiden,
Mehren sich je mehr ihr tropfet !	Faster raining, fall thereafter.*

Although this is an interesting song from all the usual points of view, there is one (viz., its notation, in point of time) on which it is highly necessary to dwell, as the outward aspect of the piece is likely to cause some terror to the ordinary amateur. There are in all only thirty-four bars; and, within this short space, no less than nine changes of time.

At first sight therefore it would appear that some undue complication has been permitted; but, when we reflect how easy it would have been for Brahms to write the whole piece in  $\frac{3}{4}$  time (in which case no time-change whatever would have occurred), we cannot avoid the conclusion of some special object having been in view.

That object was to render the strong bars evident; and, by so doing, to render the piece, not more difficult, but considerably easier to read than if written in such a way as to give to all the bars a similar appearance.

In actual fact the thirty-four bars alluded to are composed of twenty-one in  $\frac{6}{4}$ , and thirteen in  $\frac{9}{4}$  time. It is obvious that, in order to reduce these to a common denominator, we must multiply the former by two and the latter by three; thus yielding a total of eighty-one bars of  $\frac{3}{4}$  time, as the equivalent of the movement as written. But, were the piece so presented, its difficulty would be immeasurably increased; for such short bars of allegro movement are practically mere beats, and to show no distinction between them would be equivalent to doing without bars altogether. This may be all very well while the rhythm remains constant to a certain phrase-length, because then the natural instinct called into play is sufficient to guide us to the strong bars. But in Brahms's music this is rarely the case.

This "Rainsong" must not be confounded with Op. 59,

\* The following additional translation (*E.*) is offered:

Fall, ye drops from roof and tower,  
For my love waits—and remainitg  
Gives me kisses while 'tis raining,  
More I get the more ye shower.

No. 3 (and its companion, No. 4) which are usually meant whenever the title is used. The fact of its not having met with much favour, however, should not deter the reader, as many points of interest are here contained which are absent in the other cases.

The staccato accompaniment suggestive of rain-drops is not mere distribution, but evolves a pleasant counter-melody, another feature being the interesting modulations of the middle portion.

### No. 3. DIE SPRÖDE.

(*The Prude.*)

In A (finishing minor); time,  $\frac{2}{4}$  (changing to  $\frac{3}{4}$ ); "Grazioso"; compass, E to G; another edition in G; words from the Calabrian by Aug. Kopisch; first line—"Ich sahe eine Tig'rin im dunklen Haine." (Methought I saw a tigress deep in the dingle.)

There are three verses, of which the first two are set to the same music. The opening stanza is here quoted:

	<i>Translation. (R. H. Benson.)</i>
Ich sahe eine Tig'rin im dunklen Haine,	Methought I saw a tigress deep in the dingle;
Und doch mit meinen Thränen konnt ich sie zähmen.	But, at my cry, she soothed me with fond caresses.
Und du so eine zarte holdsel'ge Kleine	And you, my winsome darling, my sweet and single,
Du lachst zu meinem Seufzen und bittern Grämen.	You laugh at my distresses—my heart's distresses.*

This song also presents a considerable number of time-changes; or, to be precise, four in the course of thirty-nine bars. This number has merely reference to the bars which meet the eye, the actual number in performance being fifty-

\* The following additional translation (*E.*) is offered:

I saw a tigress, hiding alert and wary,  
To tame it aid of tears I was fain to borrow,  
And yet—to think a soft little maiden fairy  
Should laugh at all my weeping and bitter sorrow.

three, on account of the repetition of the first fourteen-bar setting for second verse.

The song opens with a four-bar symphony in  $\frac{2}{4}$  time, the fourteen-bar setting being also in that time; so that until the third verse no time-changes occur. This alone should evidence a purpose different from that of the last number. The latter's time-changes became necessary on account of the shortness of the  $\frac{3}{4}$  time bar, and the consequent need of ranging the bars in groups in order to show their relative importance. Here the time-changes have no rhythmic signification, being merely a more precise method of indicating retardations required by the expression than exterior signs can afford. Thus the bar given to

Du so eine zarte, etc.,

is converted from  $\frac{2}{4}$  to  $\frac{3}{4}$  simply in order to dwell upon the word "du"; not, however, after the vague manner of a pause, but with a precise amount of retardation. The same thing occurs so obviously at the word "lachst" later on that the reader should have no difficulty in tracing the intention.

The accompaniment is scarcely in Brahms's virile manner. Triplet semiquavers sympathetically arranged against the voice part, or accompanying snatches of intervening melody form its principal material.

#### No. 4. O KOMME, HOLDE SOMMERNACHT.

*(Sweet Night of Summer-time.)*

In F sharp; time, common; "Lebhaft und heimlich" (Allegro e misterioso); words by M. Grohe; compass, C sharp to F sharp; another edition in E; first line—"O komme, holde Sommernacht verschwiegen." (Sweet night of summer-time draw on full faster.)

The text opens as under :

	<i>Translation. (R. H. Benson.)</i>
O komme, holde Sommernacht verschwiegen;	Sweet night of Summer-time draw on full faster,
Dich hat the Liebe recht gemacht zum Siegen!	The hour that Love has made his own, the Master,
Da brechen manche Knospen los, verstohlen,	There many a bud and blossom coy uncloses,
Da öffnen ihren süssen Schoos Violen.	And lilies lift their heads for joy and roses.*

We have here an opportunity of observing the effect upon Brahms's style of a perfect rhythmic simplicity; the melody in this case consisting entirely of four-bar phrases with two-bar extension at the end for repetition of the last four syllables, and every one of these phrases corresponding exactly with one line of text. The result is that the melody is converted into what is popularly called a "tune"; but whether for good or evil the reader must decide.

Fortunately a desirable refinement results from the modulating phrases set to the third and fourth lines of text; besides which the phrases atone for being so squarely combined by their graceful internal arrangement.

The study-like character of the accompaniment renders the latter a great feature of the song. It may be described as an incessant movement of triplet semiquavers consisting of diversified arpeggios within the octave, and careering nimbly about the keyboard.

The whole setting comprises thirty-eight bars, consisting of  $4 \times 8 + 2$  as mentioned with opening and conclusion of one and three bars respectively.

## No. 5. SCHWERMUTH.

(*Despair.*)

In E flat minor (finishing major); time, common (changing to  $\frac{2}{4}$ ); "sehr langsam" (largo); words by Carl Candidus;

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\* The following additional translation (*E.*) is offered:

O come, thou summer night, so gently beaming,  
Thine is the hour for Love with victory teeming,  
Thine is the hour for culling pretty flowers,  
When violets ope their leaves in shady bowers.



compass, D to F; the key of this song is unchanged in the transposed collection; first line—"Mir ist so weh um's Herz." (My heart is weary worn.)

The following is the text :

<p>Mir ist so weh um's Herz,          Mir ist als ob ich weinen möchte,              Vor Schmerz!              Gedankensatt,              Und lebensmatt.          Möcht ich das Haupt hinlegen          In die Nacht der Nächte.</p>	<p><i>Translation. (R. H. Benson.)</i>          My heart is weary worn,          And I am like to weep with              anguish,              Forlorn!              With fancy flown,              And life foredone,          Ah! let me lay my head to rest,          Lost in the night eternal.*</p>
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This piece is somewhat of the character of a funeral march as to its opening, but this feature disappears in the setting of the last two lines. Altogether, the composition is certainly baffling. Whether the  $\frac{4}{2}$  represents an accumulation of previous rallentando or whether the time is suddenly doubled is not clear. On the principle of taking things literally we should have to conclude that the latter was the case; which would make the effect lugubrious indeed.

That the text is well expressed may be easily conceded; but the general impression coincides with what Billroth said of the later intermezzi (Op. 116-9) that the thought seems out of proportion to the length of development.

During the setting of the last two lines the style is so free that we do not remain for more than a bar in any one key; whilst the cadence is quite of church-like character, the  $\frac{4}{2}$  being religiously observed with a good old-fashioned breve for conclusion, suitably equipped with major third.

The entire extent is thirty-two bars; being twenty-three of common, and nine of  $\frac{4}{2}$  time; the longer section being subdivided by symphony of three bars. There is also an opening of five, conclusion of two, and symphony of two bars to divide the sections.

\* The following additional translation (E.) is offered:

Mine is a weary heart  
 It bids me weep for I am feeling  
     Keen smart!  
     Of mind bereft,  
     No vigour left;  
 Whilst o'er my head the slumber  
 Of dark night is stealing.

## No. 6. IN DER GASSE.

*(In the Street.)*

In D minor; time,  $\frac{3}{4}$ ; "Gehend" (Andante); words by Fr. Hebbel; compass, C sharp to G flat; another edition in C minor; first line—"Ich blicke hinab in die Gasse." (I watch in the street of the village.)

The text comprises two stanzas, of which the first is here quoted:

Ich blicke hinab in die Gasse,  
Dort drüben hat sie gewohnt;  
Das öde verlassene Fenster,  
Wie hell bescheint's der Mond.

*Translation. (R. H. Benson.)*  
I watch in the street of the vil-  
lage,  
Where dwelt my lady of old,  
All strange is the window and  
lonesome,  
And clear the moon and cold.

This is another of those pieces which give occasion to make a stand for the student's benefit; for Brahms's songs have the singular power of equally interesting several classes of musicians. It is not alone the singer who possesses in them a treasure the like of which falls rarely to his lot; but the pianist, and, above all, the student may equally look to them for innumerable and invaluable illustrations of questions of interest and difficulty. In this case the matter to be explained is how the number of bars in which a composition is cast is liable to diverge from the rhythmically integral amount.

6	25						6	23						5	=65		
6	7 <sup>(a)</sup>	3 <sup>(b)</sup>	4	2	3	1	5 <sup>(c)</sup>	6	3	1	3	1	12	1		2	5 <sup>(f)</sup>
6	8	2	4	2	4	8	1 <sup>(d)</sup>	2	4	4	4	4	1 <sup>(e)</sup>	4		1	6 <sup>(g)</sup>

Now here we have three sets of figures, all amounting to the same aggregate of sixty-five; the total number of bars in question. The first line displays the manner in which these bars are employed, and may be read thus:

Opening symphony 6; first setting 25.  
 Dividing symphony 6; second setting 23.  
 Concluding symphony 5; =total 65.

The next set of figures consists of practically the same thing; for (the symphonies remaining as before) it merely exhibits the way in which the two settings of twenty-five and twenty-three bars are ostensibly subdivided; thus:

	First setting=25.						Second setting=23.											
Vocal phrase	—	7	—	4	—	3	—	5	—	3	—	3	—	12	—	2	—	
Sym.	6	—	3	—	2	—	1	—	6	—	1	—	1	—	1	—	5	=
																		65

The last set of figures shows the rhythm of the piece and how the phrases really diverge from the appearances presented.\* In other respects the piece is quite a simple one.

An augmentation is induced during the second setting by a gradual *piu agitato*, so that although the song is all in one indicated movement the dotted minim of the conclusion is of little, if any, more duration than the crotchet of the opening. On the whole the song is sad but tuneful, and the accompaniment (with the exception of sympathetic motion during the *agitato*) quite plain.

\* Thus, at opening, the voice ends with seven bars (*a*). But, rhythmically, the first bar of the symphony which follows is required to form an eight-bar phrase. This symphony of three bars consists therefore of the last bar of an eight-bar phrase and a new short phrase of two bars (*b*). Later on we have an instance of the voice ceasing with five bars and leaving the piano to supply three more to complete the phrase (*c*). Then, at the conclusion of first setting, the composer has given an extra bar in lieu of pause (*d*) which rhythmically is not counted at all.

Near the end, at "Um jene Stätte" (By yonder places of death) instead of writing "*piu lento*" the composer has adopted augmentation, partly as the result of a gradual *accelerando*. Thus the first note, though occupying an entire bar in appearance, is really only the equivalent of an up-beat initial-note and lies therefore outside the phrase (*e*).

Finally, at the last note of the voice the symphony overlaps: so that, instead of being one of five, it is rhythmically one of six bars (*f*). And even that is not all; for the final chord has a pause which renders the last symphony in reality one of eight bars, instead of the mere six which are provided by the notation (*g*).

## No. 7. VORÜBER.

*(Long Ago.)*

In F; time, common; "sehr langsam" (adagio); words by Fr. Hebbel; compass, E to A flat; another edition in D; first line—"Ich legte mich unter den Lindenbaum." (I laid me down under the linden-tree.)

The text is in two verses, the first being as follows :

Ich legte mich unter den Linden- baum In dem die Nachtigall schlug; Sie sang mich in den süssesten Traum, Der währte auch lange genug.	<i>Translation. (R. H. Benson.)</i> I laid me down under the linden tree, Where rang the nightingale's song, She sang, and dreams stole softer o'er me, And lingered deliciously long.*
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The first half of the setting is in more or less conventional style. But, although the melody (apart from modulation) may be described as somewhat banal, it must be remembered that, as Brahms could never keep the peace in respect of tonality for very long, changes of this kind intervene in order to prevent the voice-part from becoming a mere commonplace tune. The phrases too are delightfully vague, some being frankly of three bars, whilst others of similar apparent length are followed by a dividing bar which may or may not be taken as amplifying a four-bar phrase. The latter was, however, probably intended, as the voice occasionally takes upon itself to accompany this bar—this proceeding forming a very graceful innovation.

The second half of the setting opens as quasi-recitative, a syncopated style of accompaniment being adopted, the phrases (especially towards the end) being shorter as well as more declamatory, and termination of the latter character.

In the accompaniment we have quaver basses with half-

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\* The following additional translation (*E.*) is offered:  
The Nightingale caroll'd its loveliest theme  
As I reclined in the shade  
She sang me into a beautiful dream,  
And long thus entranced I laid.

bar rise and fall; also, slight counter melody and some amplifications of the phrase.

The entire extent is forty-two bars; comprising opening and concluding symphonies of two bars each, with settings of twenty and eighteen bars respectively.

## No. 8. SERENADE.

(*Serenade.*)

In A minor (changing to F); time,  $\frac{6}{8}$  (changing to  $\frac{9}{8}$ ); "Grazioso"; words by A. Fr. von Schack; compass, E to B flat; another edition in F sharp minor; first line—"Leise um dich nicht zu wecken." (Soft amid the beds of roses.)

The poem comprises seven stanzas, of which the first is here given:

Leise um dich nicht zu wecken,  
Rauscht der Nachtwind, theure  
Frau!  
Leise in das Marmorbecken,  
Giesst der Brunnen seinen Thau.

*Translation. (R. H. Benson.)*

Soft amid the beds of roses,  
Moan the breezes of the night;  
Softly while my love reposes,  
Falls the fountain's liquid light.

A first idea may be gathered from observing that of the ninety-one bars in question twenty-six are given to a middle section in  $\frac{9}{8}$ ; this being preceded and followed by sections in  $\frac{6}{8}$  of thirty-seven and twenty-eight respectively. The first section comprises three stanzas, the second two stanzas, and the third two stanzas—thus completing the seven above alluded to. Of these, No. 6 is the return, being therefore given to the same music as No. 1. No. 7 continues with the spirit of No. 2, but yields to coda-exigencies freely at the close. No. 3 is independent as to its opening; but its spirit is similar to that of the first verse, which it repeats note for note during the second half. Nos. 4 and 5 are practically alike\* and, together, constitute the  $\frac{9}{8}$  movement.

It will thus be seen that the song is one of considerable

\* No. 5 repeats its last line of text.

length and development. It is also considered one of importance, being for example quoted by Fuller Maitland as an instance of the "perfect love-song, exquisite in melodic invention, intense in expression, deeply emotional, and admirably written for the voice."

The accompaniment of the first and last sections is of guitar-like character; that of the middle portion being an independent cantabile with figured bass.\*

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\* The figuration is a descending arpeggio, of which, as it occupies one beat, three groups occur in a bar.

OP. 59. EIGHT SONGS AND VOCAL PIECES.  
(Lieder und Gesänge.)

*For Solo Voice with Piano Accompaniment. English  
Version by Miss E. M. Traquair.*

- No. 1. DÄMM'RUNG SENKTE SICH VON OBEN ... .. (Twilight.)  
 No. 2. AUF DEM SEE ... .. (On the lake.)  
 No. 3. REGENLIED ... .. (Rain song.)  
 No. 4. NACHKLANG ... .. (Tears.)  
 No. 5. AGNES ... .. (Agnes.)  
 No. 6. EINE GUTE, GUTE NACHT (Dearest when you say Good-night.)  
 No. 7. MEIN WUNDES HERZ ... .. (My weary, aching heart.)  
 No. 8. DEIN BLAUES AUGE (While gazing in your blue eyes clear.)

No. 1. DÄMM'RUNG SENKTE SICH VON OBEN.  
(Twilight.)

**I**N G minor (changing to major); time,  $\frac{3}{8}$ ; "langsam"  
(slow); words by Goethe; compass, G to E (octave and  
sixth); another edition in B flat minor; first line—  
"Dämm' rung senkte sich von oben." (Now the twilight has  
descended.)

The poem comprises four stanzas, the first being as under :

	<i>Translation. (E. M. Traquair.)</i>
Dämm' rung senkte sich von oben,	Now the twilight has descended,
Schon ist alle Nähe fern,	All seems near and yet so far,
Doch zuerst emporgehoben	From the sky the first ascended,
Holden Lichts der Abendstern.	Mildly beams the ev'ning star.*

\* The following additional translation (*E.*) is offered:  
 Twilight now is gently sinking;  
 Soon the near recedes afar:—  
 In the heavens, mildly blinking,  
 First to rise is Evening-Star

The character of the text will sufficiently indicate the mere style of song. The first two stanzas are set with dividing symphonies and are both in G minor. The symphony which follows modulates to E flat and the third and fourth stanzas are then combined for one continuous setting. The first and second settings (besides being entirely of one rhythm) are of the same melody as to first and second lines; the remainder being apparently a mere re-adaptation for purposes of variety. The double-setting devotes sixteen bars to four lines of text, and then passes to G major; giving nineteen bars in that key to the next stanza proper, with eleven coda bars allotted to repetitions of the text.


The accompaniment of first setting opens plainly, but becomes syncopated at its third phrase. In the second setting the motion is increased to running semiquavers, syncopation being resumed for second half; and then continued to end of song.

The entire extent is ninety-four bars which may be thus exhibited:

First and second stanzas each of 17 bars (4, 4, 4, 5*)=34	
Third and fourth stanzas in combined setting	}
3†, 4 (Sym. 1) 4, 4,=16	
4, 6, 4, 5, 5, 5+1,=30	
Symphonies 4, 3‡, 4, 3	
	=46
	=14. Total 94.

Precision of observation is rendered desirable by the fact that this song is representative of a class lying midway between the "Strophened" proper and the song with an avowedly continuous setting. The process is in this case easily deducible from the foregoing figures, but a verbal description is added for those who may prefer it.

After the first strophe a stanza is taken opening as before, but with different accompaniment. For the second half of the verse this is reversed; for the melody becomes varied, while the original style of accompaniment is resumed. Then,

\* This five-bar phrase is a mere written-out *rallentando*, the time of one of the  $\frac{3}{4}$  bars being doubled thus  and hence converted for the sake of expression into one of  $\frac{3}{4}$ .

† The first line of text is here thrown into a bar less than usual, but the bar is repaid by one-bar symphony after next phrase.

‡ This symphony, dividing first and second stanzas, is really one of four bars; being reduced to three by overlapping.



two stanzas are combined to form a compound section; the key is changed, the rhythm disturbed, a vagueness of tonality allowed to supervene and the neutral diminished seventh harmony employed to land us upon the chord of D dominant in preparation for the last stanza. This monopolises the situation for a whole phrase during which we hover between major and minor, only at the fifth bar perceiving the drift of the coda section. These artistic features are important from every point of view but especially from that of the student.

No. 2. AUF DEM SEE.

(*On the Lake.*)

In E; time,  $\frac{3}{4}$ ; "etwas bewegt" (con moto); words by Carl Simrock; compass, D sharp to F sharp; another edition in E flat; first line—"Blauer Himmel, blaue Wogen." (Azure heavens, azure waters.)

There are four verses, the first being as follows:

Blauer Himmel, blaue Wogen, Rebenhügel um den See, Drüber blauer Berge Bogen Schimmernd weiss im reinen Schnee.	<i>Translation. (E. M. Traquair.)</i> Azure heavens, azure waters, Fertile vineyards on the height, Over yonder azure mountains, Glittering in the snow so white.*
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The melody of this song is of Gondellied character, with a wafting bar-distribution of three crotchets, the first two being slurred.

There are separate settings with dividing symphonies for each of the four stanzas; the first two being to the same music, and so indicated by repeat. The fourth setting may be said to be the same as the first, for it presents only the slight difference of one varied melodic inflection. The third

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\* The following additional translation (*E.*) is offered:  
 Blue are sky and wavelets sleeping.  
 Round the lake the vineyards rise.  
 Blue are distant hills with peeping.  
 Snow capp'd tops to meet the skies.

setting is not only different in the sense of having a more earnest melody (bar-formation  $\text{♩} \text{♩}$ ) but is also furnished with a more brilliant and wave-like accompaniment. It is also noticeable that the symphony which follows it is a graduated return to the placid accompaniment of the first setting.

The settings are mostly of twenty-two bar length; and in all of them but the third the two-bar phrase prevails, as also in the eight-bar introductory symphony. The conclusion is in diminuendo.

### No. 3. REGENLIED.

(*Rain song.*)

In F sharp minor (changing to D, and finishing in F sharp major); time, common (changing to  $\frac{3}{4}$ ); "In mässiger ruhiger Bewegung" (Moderato e tranquillo); words by Claus Groth; compass, E sharp to A; another edition in D minor; first line—"Walle Regen, walle nieder." (When the rain so gently falleth.)

The poem comprises eight stanzas, of which the first is here quoted:

Walle Regen, walle nieder,  
Wecke mir die Träume wieder  
Die ich in der Kindheit träumte  
Wenn das Nass im Sande  
schäumte.

*Translation.* (E. M. Traquair.)

When the rain so gently falleth,  
Bygone dreams it still recalleth,  
Fancies wild of childhood dream-  
ing,  
Through the sand when rain was  
streaming.\*

This song is to a certain degree celebrated, if for no other reason than that of having provided thematic material for the finale of the Violin Sonata, Op. 78. There is also the importance conferred upon it by association with its com-

\* The following additional translation (E.) is offered:

Rain, come down: come down and make me  
Dream of days gone by. Come take me  
Back to childhood's play-time roaming,  
When through sand thy drops came foaming.

panion (No. 4 of the present set, entitled "Nachklang"; or, as we may call it, "Epilogue"). But its best title to consideration is its masterful retention of the lyric character notwithstanding great freedom in the handling of a text of considerable length.

We may take it that the song was a favourite with Brahms himself, for he seems to have been less possessed of a set intention to work upon its theme in the sonata above mentioned than to have been merely haunted by it, and thus, as Dr. Hanslick says, to "have abandoned himself unconsciously to a reminiscence still working within him." The same authority also remarks that the first movement of the sonata "commences with the three slow initial notes of the song, like, as it were the earlier drops of rain slowly beating upon the windows." But, however all this may be, the temptation to dwell upon it disappears upon contemplation of the beauty of the song itself—a beauty not to be conveyed in words. We might describe the fine development of its middle portion, the characteristic features of its accompaniment, or other of its many points of interest quite truthfully, and yet leave no sufficient impression; for which reason a synopsis is preferred which, by its inclusion of detail, will at least assist the reader who has the original in hand to grasp its general disposition.

Four bars, symphony. (Phrases of 2 and 2.)

Sixteen bars, first setting. (Phrases of 2, 2, 3, 1,\* 3, 1,\* 3, 1.\*)

Four bars, symphony. (Same as opening.)

Twenty-one bars, second setting. (Same as verse one as to first half. Rhythm entirely the same, save for change involved by extension of last phrase for repetition of final words.)

Eight bars, third setting. (The fact of this setting being comprised within eight bars will show that enunciation of the text proceeds more rapidly. It is really in continuous setting with verse four: the two together forming a coda-like termination of the first movement.)

Fifteen bars, fourth setting.

Two bars, symphony (passing to D and introducing the  $\frac{3}{2}$  movement.†)

Eight bars, fifth setting.

Two bars, symphony.

Eleven bars, sixth setting. (This setting is the same as for verse

\* These are one-bar symphonies which, with the preceding three vocal bars may be construed as completing four-bar phrases.

† This symphony is placid; being merely for subsiding and modulating purposes.

five, if we except a slight change at conclusion required by the return to common time.)

Four bars, symphony. (Returning to F sharp minor.\*)

Sixteen bars, seventh setting. (Same as No. 1.)

Four bars, symphony. (Same as opening.)

Twenty-three bars, eighth setting. (Opens the same as No. 1 but concludes more broadly.)

Nine bars, symphony, to conclude.

Total, one hundred and forty-seven bars.

## No. 4. NACHKLANG.

(*Tears.*)

In F sharp minor (finishing major); time, common; "sanft bewegt" (in gentle motion); words by Claus Groth; compass, F sharp to A; another edition in D minor; first line—"Regentropfen aus den Bäumen." (Raindrops falling from the branches.)

As already stated this song is a mere offshoot of its predecessor, the term "Nachklang" accurately describing its intention of echoing the same thought.

The text comprises two verses, of which the first is here given:

Regentropfen aus den Bäumen  
Fallen in das grüne Gras;  
Thränen meiner trüben Augen  
Machen mir die Wange nass.

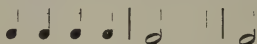
*Translation.* (E. M. Traquair.)

Raindrops falling from the  
branches,

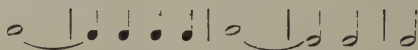
Sink upon the grass below;

From my sad eyes tears of sorrow,  
O'er my cheeks are falling slow.

The song provides little contrast, as the first setting of the previous song is almost exclusively employed. The last stanza is, however, rhythmically set out with great spaciousness; as may be observed by the final cadence, which, although obviously the rhythmical equivalent of:



here takes the form of:



\* This symphony is placid; being merely for subsiding and modulating purposes.

There are fifty bars in all; being sixteen for first setting (the rhythm being precisely the same as in the previous number), four for dividing symphony and thirty for the concluding stanza.

## No. 5. AGNES.

(Agnes.)

In G minor; time,  $\frac{3}{4}, \frac{2}{4}$ ; "con moto"; words by E. Mörike; compass, G to G; another edition in E minor; first line—"Rosenzeit, wie schnell vorbei." (Lovely time of roses fair.)

This is a real strophelied; for the four verses are all set to the same music, save that the termination of No. 1 is slightly plainer than that of the others. The first verse is here given:

Rosenzeit, wie schnell vorbei  
Bist du doch gegangen!  
Wär mein Lieb' nur blieben treu  
Sollte mir nicht bangen.

*Translation.* (E. M. Traquair.)  
Lovely time of roses fair,  
Quickly didst thou leave me!  
Had my love been only true,  
Nothing more should grieve me.

In order to guard the reader from supposing that the time in which this piece is cast ( $\frac{3}{4}, \frac{2}{4}$ ) is the same as  $\frac{5}{4}$ , it may be well to point out that the former leaves the composer free to use either species of bar precisely as he pleases, whereas the latter involves a regular alternation of three and two or two and three, as the case may be. The regular alternation is in the present case broken in upon in consequence of the last three syllables of lines one and three being echoed, and requiring for that purpose an extra  $\frac{2}{4}$  bar. Then, as the last two lines of the stanza are entirely repeated, it follows that another  $\frac{2}{4}$  bar has to be added to the total setting; which accordingly comprises six two-bar phrases, plus the three echo-bars as aforesaid, making fifteen in all. This applies to all the verses and stamps the character of the song as distinct from one written in  $\frac{5}{4}$ .

The uniformity of the volkslied style is, however, relieved by varieties of accompaniment. In the case of the last two

verses these varieties are so interesting that it would be difficult to quote fifteen bars possessed of greater attraction for the musician.

## No. 6. EINE GUTE, GUTE NACHT.

(*Dearest when you say Good-night.*)

In A minor (finishing major); time,  $\frac{2}{4}$ ; "poco andante" (e grazioso); words by G. F. Daumer; compass, G to A; another edition in F sharp minor; first line—"Eine gute, gute Nacht." (Dearest when you say good-night.)

There are two verses, which run as follows:

Eine gute, gute Nacht,  
Pfeilst du mir zu sagen  
Über dieses eitle Wort  
O wie muss ich klagen.

Dass du meiner Seele Gluth  
Nicht so grausam nährtest  
Eine gute, gute Nacht  
Dass du sie gewährtest.

*Translation. (E. M. Traquair.)*  
Dearest, when you say good-  
night,  
At the hour of parting,  
Oft these light unmeaning words  
Cause me bitter smarting.

If you would not feed the flame,  
In my bosom glowing,  
Love me, sweet, a right good-  
night  
On me then bestowing.\*

A playful theme, with fanciful and capricious accompaniment to correspond. The two settings are entirely different, with the exception of a slight return to the opening theme at line seven. The construction is quite a pattern of simplicity; the first section passing to dominant and the second duly returning to the key. Of interior modulations there are none; and, although the rhythm is somewhat varied, there is a strong prevalence of the two-bar phrase.

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\* The following additional translation (*E.*) is offered:

Now 'tis time to say—"Good-night!"  
So you used to tell me,  
But 'twas through those accents light  
Pain and grief befel me.  
For they fostered all the might  
Of my heart's endeavour;  
'Twas so sweet to hear—"Good-night!"  
But so hard to sever.

The opening and concluding symphonies are six and five; and \*the settings twelve and seventeen bars respectively, divided by one bar; the piece thus comprising forty-one bars in all.

No. 7. MEIN WUNDES HERZ.

(*My weary aching heart.*)

In E minor (changing to major); time, common; "bewegt" (con moto); words by Claus Groth; compass, E to G; another edition in C sharp minor; first line—"Mein wundes Herz verlangt nach milder Ruh." (My weary aching heart desires repose.)

The text is formed of two stanzas, the first being here quoted :

	<i>Translation. (E. M. Traquair.)</i>
Mein wundes Herz verlangt nach milder Ruh',	My weary, aching heart desires repose,
O hauche sie ihm ein!	Breathe o'er it peace so mild!
Es fliegt dir weinend, bange schlagend zu	With troubled weeping shy to thee it goes,
O hülle du es ein!	O still its beating wild!

The extent is forty-nine bars, distributed as under :

Four bars, symphony. (Introduction.)

Seventeen bars, first verse (4, 3, 1,\* 4, 2, 3.)

Three bars, symphony.

Twenty-two bars, second verse (4, 3, † 1,\* 2, 2, 3, 2, 2, 3.) The first four-bar phrase is the same as at opening.

Three bars, symphony. (Conclusion.)

The entry of voice alone on second beat yields a graceful effect, and the imitations presented by the accompaniment (first in diminution in right hand; then, normally, a bar later, in left hand) are interesting. Many such imitations occur in course of the song; sometimes in diminution, sometimes

\* These are one-bar symphonies which, with the preceding three vocal bars may be construed as forming four-bar phrases.

† This is where the change to E major takes place.

in contrary motion and once (at the last vocal phrase) in augmentation. It follows that a tendency to organ-style pervades the accompaniment, the song being one of sostenuto character generally.

### No. 8. DEIN BLAUES AUGES.

(While gazing in your blue eyes clear.)

In E flat; time, common; "ziemlich langsam" (rather slow); words by Claus Groth; compass, B flat to G (8ve and 6th);\* first line—"Dein blaues Auge hält so still." (While gazing in your blue eyes clear.)

The poem consists only of two stanzas with settings of eight and twelve bars respectively, opening and concluding symphonies of four bars, and a dividing interlude of one bar; or twenty-nine in all.

The following is the text:

Dein blaues Auge hält so still,  
 Ich blicke bis zum Grund,  
 Du fragst mich was ich sehen will?  
 Ich sehe mich gesund.  
 Es brannte mich ein glühend  
 Paar  
 Noch schmerzt das Nachgefühl:  
 Das deine ist wie Schnee so klar  
 Und wie ein See so kühl.

*Translation.* (E. M. Traquair.)

While gazing in your blue eyes  
 clear,  
 I see into your soul;  
 You ask me what I look for here,  
 I look to make me whole.  
 Two glowing eyes my heart come  
 near,  
 They scorch'd the silly fool,  
 But thine eyes like the sea are  
 clear,  
 And like the sea are cool.†

In this song the accompaniment doubles the voice more

\* In the transposed edition of this set of songs, the present number is repeated in the original key.

† The following additional translation (E.) is offered:

Thy cold blue eye—it holds so still,  
 I search into it so,  
 Thou wond'rest what it is I will?  
 It is to cure my woe.  
 The pain which doomed me once to sigh  
 I see again in thee;  
 If snow is clear, so is thine eye  
 And cold as any sea.



than is customary with Brahms and the figure evolved in what we may call its "alto" part is quite of commonplace order. The piece, however, is not one of any development or pretention, but a merely fugitive production. On the other hand, the opening of the second setting imparts colour by its modulation and fullness; a modulation into G flat and subsequent return to E flat naturally involving an increased length for this setting as compared with the first.

The melody, though serviceable as a natural expression of the text, possesses no individual feature; and, as usual in these short numbers, there is no recognition of any one motive as constituting thematic material.

## OP. 61. FOUR DUETS.

*For Soprano and Contralto with Piano Accompaniment.  
English Version by Mrs. Natalia Macfarren.*

- |        |                         |     |     |     |                           |
|--------|-------------------------|-----|-----|-----|---------------------------|
| No. 1. | DIE SCHWESTERN ...      | ... | ... | ... | ... (The sisters.)        |
| No. 2. | KLOSTERFRÄULEIN ...     | ... | ... | ... | (The convent walls.)      |
| No. 3. | PHÄNOMEN ...            | ... | ... | ... | (Love hath not departed.) |
| No. 4. | DIE BOTEN DER LIEBE ... | ... | ... | ... | (Envoys of love.)         |

### No. 1. DIE SCHWESTERN.

*(The Sisters.)*

**I**N G minor (changing to major); time,  $\frac{2}{4}$ ; "allegretto"; words by Ed. Mörike; first line—"Wir Schwestern zwei, wir schönen." (Two sisters we, the fairest.)

The following is the opening stanza :

	<i>Translation. (N. Macfarren.)</i>
Wir Schwestern zwei, wir schönen,	Two sisters we, the fairest
So gleich von Angesicht,	They call us ev'ry day,
So gleich kein Ei dem andern	We are as like as roses
Kein Stern dem andern nicht.	Upon the self same spray.

The present set of duets might more properly be described as two-part songs, for musically considered, they are but harmonisations; and the present number is the only one in which the ideas evoked by the text are not distinctly those of the solo song. Even in the present case, although the mental picture of two sisters is certainly presented, not the slightest separate individuality is assigned to them; consequently the exception does not count for much, and the

description of "two-part songs" remains practically applicable to the whole.

There is also a certain degree of Mendelssohnian character pervading this set, and this notwithstanding a virility which here and there tends to kill the notion. The general gracefulness, the simplicity of the part-writing and the naturalness of the accompaniments all appertain to what Huneker calls Brahms's feminine side, and the work is on that account well suited for the use of aspirants who may wish to approach Brahms's more abstruse manner by an easy stage.

In the present number there are five verses, of which the first four are to the same music and in the minor; the fifth verse being a modification of the same material in the major for conclusion.

The general character of the piece is cheerful, the symphonies being even flippant, and the whole composition amounting to a sweet nothing. It is well that the final cadence is so tastily worked, as it leaves the listener with a better impression than the piece as a whole could justify.

The accompaniment is, for the first two verses, extremely simple, consisting of single notes for the left alternating with small chords for the right hand, at quaver distance. For verses three and four we have some individuality of movement, but no elaboration. The normal settings occupy fourteen bars; that of the fifth, eighteen. The same symphony divides the verses and concludes; the conclusion being in minor notwithstanding the mode of the last setting.

## No. 2. KLOSTERFRÄULEIN.

*(The Convent Walls.)*

In A minor; time,  $\frac{2}{4}$ ; "andante"; words by Just. Kerner; first line—"Ach, ach, ich armes Klosterfräulein." (Alas! the convent walls are dreary.)

There are three verses—all to the same music, as far as the voices are concerned. The following is a quotation of the first:

Ach, ach, ich armes Klosterfräulein!  
 O Mutter was hast du gemacht!  
 Lenz ging am Gitter vorüber,  
 Und hat mir kein Blümlein gebracht.

*Translation. (N. Macfarren.)*

Alas! the convent walls are dreary!  
 Oh mother mine, what hast thou done,  
 Spring through the valley hath blossomed,  
 But flow'ret to me brought he none.

This number is simplicity itself, the various verse-settings being composed of identical material and the whole composition consisting therefore practically of only sixteen bars. For fear, however, that the number "sixteen" may suggest to the reader an ordinary duple rhythm it should be mentioned that the phrasing is  $5 \times 3 + 1$ ; or, in other words, there are five three-bar phrases with a one-bar prolongation of the last one, the reason for a fifth phrase being that the words:

Kein Blümlein gebracht (Hath brought no flower)

are repeated in augmentation, thus occupying the space previously assigned to the entire line of text.

The accompaniment is, to begin with, exceedingly simple, and offers scarcely any change for the second verse. For the third verse, however, triplet semiquavers are freely employed, in evident allusion to the two birds which the convent-maiden is watching, and whose liberty and peace, high up in the sky, she is sadly contrasting with her own condition.

The mention of these birds will always be a reminder of Frau v. Herzogenberg—at all events to those who are familiar with the story of her indignation about Wüllner.\* This little matter may perhaps excuse a slight digression.

In 1878 Wüllner had arranged for a concert, the programme of which was to include Brahms's Symphony, No. 2; Choral Fantasia, Beethoven; and Feuerzauber ("Magic Fire" from "Walküre"), Wagner! Madame Schumann was set down in her absence to play the Fantasia, but Brahms was beset by a great anxiety to know what her feelings would be when she heard of the mixture, or whether indeed she

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\* Franz Wüllner (1832-1902), conductor, theorist, Honorary Doctor of Munich University, from 1869-1877 conductor of the Royal Opera, Munich, from 1877-1882 at Dresden.

would play at all. He says in one of his letters that he would like to write to her, but that he cannot, for laughing, bring himself to a sufficiently serious mood. All this is fairly amusing; but it must give place to Frau v. Herzogenberg's indignation, in the expression of which she finds occasion to refer to the above "little birds."

Ah! but listen! You really must get Wüllner to alter that programme; for, though it takes many hounds to kill a hare, *one* "Magic Fire" will be enough to settle Madame Schumann. Where is the man's delicacy of feeling to expect the public to appreciate ultra-refined work and "Magic Fire" on the same occasion? Oh! Wüllner, Wüllner! You may be otherwise a gentleman, but for this occasion you are merely an impresario. The glitter of the flame business will of course rouse the public so that Wagner appears to carry the day, but ah!

"Far, far above us are two little birds flying in peace"

and they are the D Symphony and the Choral Fantasia; both written for only the best men, both breathing soft beauty, and both causing balsam to trickle gently into the soul. Fancy "Magic Fire" after that! What is Wüllner in such a hurry for? He should let loose his Wagner magic in the theatre, where it properly belongs.

There is more wisdom in these observations than is likely to yield its full fruition in our time.

### No. 3. PHANOMEN.

(*Love hath not departed.*)

In B; time,  $\frac{3}{4}$ ; "poco andante"; words by Goethe,\* first line—"Wenn zu der Regenwand Phœbus sich gattet." (When some low drifting cloud Phœbus encircles.)

There are three verses, of which the following will suffice for quotation:

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\* From the "West-Oestlicher Divan," of which there are twelve books, the first (from which "Phänomen" is taken, and in which it is the ninth piece) being entitled the "Book of the Singer."

Wenn zu der Regenwand  
Phœbus sich gattet,  
Gleich steht ein Bogenrand  
Farbig beschattet.

Im Nebel gleichen Kreis  
Seh ich gezogen;  
Zwar is der Bogen weiss  
Doch Himmelsbogen.

*Translation. (N. Macfarren.)*  
When some low drifting cloud  
Phœbus encircles,  
Lo, how his golden flood,  
Darkness empurples.

On misty Autumn days  
Earth seems a prison,  
Yet on the heav'nly ways,  
Day hath arisen.

The setting of the first and third verses is the same, each occupying eleven bars, formed of phrases four, four and three. There is an introduction of four bars, and the same symphony is used between the first and second settings, though, in consequence of an overlapping of the phrase it only adds three to the bar-length; an interesting point.

In the middle setting canonic imitations are once more very frequent. Brahms's love for this mode of treatment is well worth some enquiry; because, unlike composers who, having a talent for polyphony, are tempted to exhibit it both in and out of season, he is invariably exempt from any such weakness. An opinion founded upon wide observation is that Brahms's affection for canon was due to the freedom of rhythm which he was thereby enabled to obtain. In the present case for example it is noticeable that he does not employ his free parts in any sense to control the phrase, as he certainly would have done had he set any store upon the preservation of such regularity. The outcome is that the middle setting occupies nineteen bars, and that the individuality assumed by the voices is the direct result of the canonic imitation. Nor can Brahms be accused of any "dry-as-dust" application of scientific methods, for the episodes wherein these are exhibited are generally also those which present a climax of interest in other ways.

The middle setting modulates somewhat freely but the *cachet* of the piece depends upon the first and third; and these fall within the general description already given.

The accompaniment presents no ground for special remark, being varied but with only commonplace material. The total fifty-four bars of this piece may be thus exhibited; the symphonies being expressed in ordinary figures and the settings in Roman numerals:

4, XI, 3, XIX, 1, XI, 5=54.

## No. 4. DIE BOTEN DER LIEBE.

*(Envoys of Love.)*

In D; time,  $\frac{9}{8}$ ; "vivace"; words from the Bohemian by Jos. Wenzig; first line—"Wie viel schon der Boten." (Thy envoys I welcome.)

The text opens as under :

Wie viel schon der Boten  
Flogen die Pfade  
Vom Walde herunter  
Boten der Treu' ;  
Trugen mir Briefchen  
Dort aus der Ferne  
Trugen mir Briefchen  
Vom Liebsten herbei.

*Translation. (N. Macfarren.)*

Thy envoys I welcome,  
Flying adown,  
O'er the pathways and meadows,  
Envoys of joy ;  
Bearing me tidings  
From thee my lov'd one,  
Bearing me tidings  
That chase all annoy.

There are three verses, all to the same setting which occupies thirty bars. The five-bar symphony employed is also invariable, being used both as introduction and to separate the verses. It is, however, overlapped by the vocal phrase at the conclusion of verses one and two, adding at those situations only four to the general bar-length. This is another instance of what occurred in the last number; to which the reader may refer.

This is a very melodious piece; with a conventional rhythm, and an accompaniment rendered grateful to the pianist by being full though lightsome in effect. Altogether therefore this number may be pronounced one of more than usual attraction from a general point of view though the interest to the musician remains but slight.

## OP. 62. SEVEN SONGS.

(Lieder.)

*For Mixed Choir, A Capella. English Version by  
Mrs. Natalia Macfarren.*

- |        |  |                     |
|--------|--|---------------------|
| No. 1. | ROSMARIN ... ..  | (Rosemary.)         |
| No. 2. | VON ALTEN LIEBESLIEDERN (Before my fair maid's window.)      |                     |
| No. 3. | WALDESNACHT ... ..   | (Gloom of woods.)   |
| No. 4. | DEIN HERZLEIN MILD ... ..                                    | (Thou gentle girl.) |
| No. 5. | ALL MEINE HERZGEDANKEN ... ..                                | (Wher'er I go.)     |
| No. 6. | ES GEHT EIN WEHEN ... ..                                     | (I hear a sighing.) |
| No. 7. | VERGANGEN IST MIR GLÜCK UND HEIL (Of ev'ry joy I am bereft.) |                     |

*All for S.A.T.B.; except Nos. 5 and 6 which are for S.A.A.T.B.B.  
and S.A.T.B.B. respectively.*

### NO. I. ROSMARIN.

(Rosemary.)

**I**N G minor; time,  $\frac{3}{4}$  (changing to "common"); "gehend" (andante); words from "Des Knaben Wunderhorn"; first line—"Es wollt' die Jungfrau früh aufsteh'n." (At morning's prime went forth a maid.)

The text opens thus:

<p>Es wollt' die Jungfrau früh aufsteh'n, Wollt in des Vaters Garten geh'n. Roth Röslein wollt' sie brechen ab, Davon wollt' sie sich machen Ein Kränzelein wohl schön.</p>		<p style="text-align: center;"><i>Translation. (N. Macfarren.)</i></p> <p>At morning's prime went forth a maid, And in her father's garden stray'd. She sought for roses white and red, And meant of them to gather A garland fair to view.</p>
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The whole setting comprises only four bars of  $\frac{3}{4}$ , and five



of common time. The interest, therefore, lies principally with its applicability to the text; and it is noticeable that in the original (excepting the first verse) the changes to common time always occur simultaneously with the commencement of the maiden's own utterances as distinct from the narrative; a proceeding reminding us somewhat of the treatment of No. 4, Op. 66.

It is also to be remarked as an instance of Brahms's apparent indifference to the situation of his down beats that the common time section is really in  $\frac{3}{2}$ , as anyone may see who examines its phrases.

The piece is very simple and is devoid of modulation, though not of canonic imitation. There are four verses.

## NO. 2. VON ALTEN LIEBESLIEDERN.

*(Before my fair maid's window.)*

In D; time, common; "lebhaft" (lively); words from "Des Knaben Wunderhorn"; first line—"Spazieren wollt' ich reiten." (Before my fair one's window.)

First verse:

Spazieren wollt' ich reiten  
 Der Liebsten vor die Thür,  
 Sie blickt nach mir von weitem  
 Und sprach mit grosser Freud':  
 "Seht dort mein's Herzens Zier  
 Wie trabt er her zu mir"  
 Trab, Rösslein, trab; trab, für und  
 für.

*Translation. (N. Macfarren.)*

Before my fair one's window,  
 One morn I meant to ride,  
 She from afar espied me,  
 Said to herself with pride—  
 "My true love, that is he,  
 He rideth forth to me!"  
 Trot, pony, bear him safe to me.

There are three verses all practically to the same music, which in each case consists of fifteen bars. Contrast seems to have been sought by setting the middle portion (bars seven to eleven) first for the upper voices, then for the lower, and finally for the whole. The chief interest lies in the rhythm; this piece affording so clear an example of the difference between ordinary methods and those of Brahms that a slight exposition seems desirable.



Waldesnacht, du wunderkühle  
 Die ich tausend Male grüss'  
 Nach dem lauten Weltgewühle  
 O wie ist dein Rauschen süß  
 Träumerisch die müden Glieder  
 Berg' ich weich in's Moos  
 Und mir ist, als würd' ich  
 wieder  
 All der irren Qualen los.

*Translation. (N. Macfarren.)*  
 Gloom of woods, refreshing cool-  
 ness,  
 Thee a thousand times I greet :  
 When I quit the throng of folly,  
 O 'tis then my rest is sweet !  
 Mid the moss in soft recesses,  
 Dreamily I lie,  
 There no care the heart  
 oppresses,  
 All my fears and troubles fly.

There are three verses, and the entire extent is twenty-five bars. In the setting each fourth line is repeated, the last repetition being in notes of augmented length.

The distribution of phrases is very irregular, the duple phrase only faintly predominating, whilst in the setting of the second half of the stanza the rhythmic departures are frequently at half-bar. In order to understand Brahms's rhythm it is necessary to realise his treatment of the bar-line, as has frequently been shown in noticing other works.

With the repetition of the fourth line in the first half of the stanza quoted the parts which had hitherto moved simultaneously assume a slight independence. This is continued until end of the sixth line of text, when "note against note" is resumed until the final phrase in augmentation.

The piece is quite after the manner of the ordinary part-song, independence of the voice parts merely implying varied rhythmic distributions of the text.

The transient modulation gives rise to some dainty progressions. The bass part is divided for the final phrase, the composition concluding in five parts.

#### No. 4. DEIN HERZLEIN MILD.

*(Thou gentle girl.)*

In A; time,  $\frac{3}{4}$ ; "andante grazioso"; words from the "Jungbrunnen" of Paul Heyse; first line—"Dein Herzlein-mild." (Thou gentle girl.)

There are three verses, of which the first two are set to the

same music, the third being provided with a coda termination of three bars, and the settings in this way comprising eleven, eleven and fourteen bars respectively.

The following is the opening text :

Dein Herzlein mild  
Du liebes Bild,  
Das ist noch nicht erglommen.  
Und drinnen ruht  
Verträumte Glut,  
Wird bald zu Tage kommen.

*Translation.* (N. Macfarren.)

Thou gentle girl  
As fair as pearl,  
No care thy heart oppresses.  
But glow of noon  
And rose of June  
Are hid in its recesses.

The short lines of text are set to phrases of a single bar. The two others are set to phrases of two and five bars respectively, but the latter includes a repetition of the line.

Though the music is entirely different there are several traits of structural resemblance between this and the preceding number. There is the same timed departure from "note against note" treatment, and the reminder would be even more forcible but for the extra lightness imparted to this piece by its triple movement.

The transient modulation of the three-bar coda and happy return to the key are worthy of attention. No divisions occur, the piece being purely in four parts.

## No. 5. ALL' MEINE HERZGEDANKEN.

(*Where'er I go.*)

In F; time, common; "con moto" for S.A.A.T.B.B.; words from the "Jungbrunnen" of Paul Heyse; first line—"All' meine Herzgedanken." (Where'er I go or wander.)

The text opens thus :

All' meine Herzgedanken  
Sind immerdar bei dir;  
Das ist das stille Kranken  
Das innen zehrt an mir.

*Translation.* (N. Macfarren.)

Where'er I go or wander,  
My thought still flies to thee;  
Oft I in silence ponder,  
How dear thou art to me.

This is a serious piece of almost church-like character and is purely in six parts, as there are no divisions. In accord-

ance with Brahms's usual manner in writing for this combination the treatment is as for double choir of S.A.A. and T.B.B., the result being that the phrases continually overlap, the last note of that assigned to one choir being simultaneous with the note of entry of the next.

Thus, the opening six-bar phrase for T.B.B. is met upon its concluding note by a similar phrase for S.A.A. which in its turn is overlapped by entry of T.B.B. with the middle section of the work. This middle portion consists of eight bars and brings the full double choir into requisition as the entry for T.B.B. is immediately followed by imitations for the upper voices. The same full treatment is given to the return; which, commencing with T.B.B. is also followed by imitations for the upper voices and extends to nine bars.

The contents of the piece may therefore be summarised as six, six, eight, nine, which would yield a total of twenty-nine bars; but in consequence of the overlappings alluded to, this is reduced to twenty-six.

It is noticeable that previous to entry of the return group the first tenor and second bass are allowed to rest, the first bass remaining as foundation for the upper choir. By this means a good effect is secured for re-entry of the theme, which takes place upon the chord of D as dominant of G minor, in which key we transiently remain. The soprano follows at one-bar distance with full delivery of the original subject, the return to the key being effected four bars before the close.

There are three verses, full performance involving seventy-eight bars.

## NO. 6. ES GEHT EIN WEHEN.

*(I hear a sighing.)*

In E minor (and major); time, common (changing to  $\frac{3}{4}$ ); "ziemlich langsam" (rather slow); for S.A.T.B.B.; words from the "Jungbrunnen" of Paul Heyse; first line—"Es geht ein Wehen durch den Wald." (I hear a sighing through the wood.)

The text opens as follows:

	<i>Translation. (N. Macfarren.)</i>
Es geht ein Wehen durch den Wald	I hear a sighing through the wood
Die Windsbraut hör' ich singen,	The tempest-bride is singing,
Sie singt von einem Buhlen gut,	Her song is of her lover true,
Und bis sie dem in Armen ruht	For him the world she ranges
Muss sie noch weit in bangen Muth	through:
Sich durch die Lande schwingen.	The broken boughs her way be-
	strew,
	While she to him is winging.

In this piece there are two verses, and the setting is in two divisions of ten bars common, and eight bars  $\frac{3}{4}$  time, respectively; the second setting having an adaptation to the major of its  $\frac{3}{4}$  division and coda extension of eight bars, thus involving forty-six bars for full performance.

The alto and bass parts are frequently divided, though the part-writing is very plain; and it may be questioned whether the merit of these pieces is not rendered less by these interferences with the integrity of the number of parts and whether the effect is increased thereby. The motive of the change to  $\frac{3}{4}$  is also not very clear and has apparently nothing to do with the text. The explanation is probably the same as that advanced by Professor Sittard in defence of

Es wenden die Herrscher ihr segnendes Auge  
(Then turn these great Rulers their eye full of blessing).

in the "Gesang der Parzen," Op. 89, viz., that Brahms had simply a musical contrast in view. On the other hand, the vocal phrases suggestive of the sighing of the wind are worthy of notice.

In examining the rhythm of this piece it is necessary to remember that the initial bar is unaccented and therefore outside the phrase; also that the commencing bar of the  $\frac{3}{4}$  section really appertains to that in common time. Viewed thus we shall find the setting to consist of phrases of two, two, three, three, for the first four lines of text constituting the common time section; and of two short phrases of two-bar and one of four bars, for the two halves of line five and line six respectively. The procedure is entirely repeated for the second verse, the coda extension in the major portion of which is given to a repetition of the last two lines of text.

## NO. 7. VERGANGEN IST MIR GLÜCK UND HEIL.

*(Of ev'ry joy I am bereft.)*

In C, doric; time, *alla breve*; "andante"; words, old German; first line—"Vergangen ist mir Glück und Heil." (Of ev'ry joy I am bereft.)

The text opens thus :

	<i>Translation. (N. Macfarren.)</i>
Vergangen ist mir Glück und Heil	Of ev'ry joy I am bereft,
Und alle Freud auf Erden	No hope for me remaineth;
Elend bin ich verloren gar	Lamenting still, with dreary cheer,
Mir mag nicht besser werden.	My heavy heart complaineth.

For all information concerning this piece the reader is referred to Op. 48, No. 6, where the same chorale figures as one of seven songs for a solo voice. It is here plainly harmonised; but, notwithstanding its claim to be in "doric mode," the minor sixth in scale and major third in dominant harmony are both freely used, so that as far as treatment is concerned the piece is simply in D minor. Probably the C sharp in the melody (which twice occurs) is not a genuine inflection; though to trace this appertains to a subject with which we are not now concerned.

OP. 63. NINE SONGS AND VOCAL PIECES.  
(Lieder und Gesänge.)

*For Solo Voice, with Piano Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

- No. 1. FRÜHLINGSTROST ... .. (Comfort in Spring.)  
 No. 2. ERINNERUNG ... .. (Remembrance.)  
 No. 3. AN EIN BILD ... .. (To a picture.)  
 No. 4. AN DIE TAUBEN ... .. (To a dove.)

JUNGE LIEDER. (*Youthful Lays.*) Nos. 1 AND 2.

- No. 5. MEINE LIEBE IST GRÜN ... .. (Like a blossoming.)  
 No. 6. WENN UM DEN HOLLUNDER (*When twilight's soft breezes.*)

HEIMWEH. (*Far from Home.*) Nos. 1-3.

- No. 7. WIE TRAUIG ... .. (O cottage dear.)  
 No. 8. O WÜSST' ICH DOCH DEN WEG ZURÜCK (*O that I might retrieve  
the way.*)  
 No. 9. ICH SAH ALS KNABE BLUMEN BLÜH'N (*The flowers that blos-  
somed for me.*)

No. 1. FRÜHLINGSTROST.

(*Comfort in Spring.*)

**I**N A (changing to D); time,  $\frac{6}{4}$ ; "lebhaft" (lively); compass, E to A; another edition in F; words by Max von Schenkendorff; first line—"Es weht um mich Narcissenduft." (Narcissus flowers around me play.)

There are five verses, of which the first is as follows:



<p>Es weht um mich Narcissenduft,          Es spricht zu mir die Frühlings-              luft;              Geliebter! Geliebter!          Erwach' im rothen Morgenglanz,          Dein harrt ein blüthenreicher              Kranz,              Betrübter, Betrübter!</p>	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>Narcissus odour 'round is shed,          And I to thoughts of Spring am              led,              My own love! my own love!          Awake, the blush of morn is nigh,          And brings a wreath to glad thine              eye,              My lone love! my lone love!</p>
---	--

This is so difficult a song both for singer and player, that self-accompaniment may be regarded as practically out of the question; a feature not so much arising from actual technical difficulty as from the conflicts of rhythm with which the piece abounds, and which are remarkable even for Brahms—which is saying a great deal. Thus, although we are ostensibly in  $\frac{6}{4}$ , the greater part of the accompaniment is practically in  $\frac{3}{2}$ ; this complexity being amply justified by the addition it creates to passionate declamation of the text, even if we ignore the technical interest to the musician which is also charming from another point of view.

A further complexity arises from the fact that the feverishness of the vocal phrase often leads to half-bar anticipations; and these, though presenting no embarrassment to the trained musician are apt to be very disturbing to the dilettante. Had the voice part been the composer's only concern we may be sure that, habited as he was to the transient employment of differing bar-values he would have resorted to  $\frac{9}{4}$  for

Erwach' im rothen Morgenglanz (Awake, the blush of morn is nigh),

by means of which the rest of the setting would have been much easier to read. But the fact is that the accompaniment is the basis of the song; and it is obviously on its account that the  $\frac{6}{4}$  has been retained—at all events, in the first, third and fifth verses.

Then, as if the complications already described were not enough, a novel rhythmical distribution is given to the left hand part in single notes against the right hand tremolo in triplet quavers during verses one, three and five; whilst for verse two we have a new figure in which the two hands cooperate. Verse four is the only one in which the composer condescends to anything conventional; and here it takes the form of a staccato arpeggio figure for the hands combined.

It is often necessary to lay particular stress on treating of Brahms's accompaniments, for the reason that they exhibit the greater part of the musical contents of his songs. This explains why many of his melodies have so little separate attraction, notwithstanding their effectiveness in combination with material already provided.

The length of each setting is fourteen bars; verse two being in E, and No. 4 in D. Nos. 1, 3 and 5 are to the same music; and, when divested of appearances relating to what has already been mentioned, are found to consist of two-bar phrases with the following exceptions. Firstly, the exclamations in the third line have short phrases of one bar each; and, secondly, that of the conclusion of sixth line is extended to three bars. There is an introduction of four bars at the commencement, and the symphonies sometimes overlap the vocal phrase by commencing simultaneously with its last note.

## No. 2. ERINNERUNG.

(*Remembrance.*)

In C; time,  $\frac{3}{4}$ ; "innig" (fervently); compass, E to G; another edition in A; words by Max v. Schenkendorff; first line—"Ihr wunderschönen Augenblicke." (Ye wondrous hours of morning splendour.)

The text opens thus:

Ihr wunderschönen Augenblicke  
Die lieblichste der ganzen Welt  
Hat euch mit ihrem ew'gen Glücke  
Mit ihrem süßen Licht erhellt.

*Translation. (E.)*

Ye happy days for ever past,
Ye owe my love your radiance bright;
From her the thoughts that bid ye last,
From her the soft sustaining light.

The whole composition contains a hundred and one bars, being seventeen for each of the five verse-settings, ten for four symphonies of two and three bars alternately, and six for conclusion. There is no introduction.

The accompaniment for the several repetitions of the same music is continually varied, but remains always of simple, ordinary character.

The settings mentioned as of seventeen bars must be taken in sets of two, of which the second modulates freely. The song becomes generally more excited as it proceeds, the directions being "allmähig lebhafter" (with gradually increasing liveliness) and "animato sempre" until the final verse when Tempo I is resumed; and, with it, not the original accompaniment, though one of equal plainness and simplicity.

The intermediate stanza-settings commence in the key of the dominant and finish with its minor seventh in the voice part; thus creating the same powerful expectation of the return as was mentioned in the case of Op. 66, No. 3.

The rhythm of the settings is four, four, four, five; corresponding to four lines of text. The final setting branches off in coda style from its twelfth bar.

### No. 3. AN EIN BILD.

(To a picture.)

In A flat; time, common; "etwas langsam" (rather slow); compass, D to A flat; another edition in F; words by Max v. Schenkendorff; first line—"Was schaust du mich so freundlich an." (Ah, why, thou painted semblance fond.)

The following is the opening text:

*Translation. (E.)*

Was schaust du mich so freundlich an, O Bild aus weiter Ferne, Und winkest dem verbannten Mann? Er käme gar zu gerne.	Why look thine eyes so into mine? As from afar and sadly; Why make an exile friendly sign?— He'd follow thee too gladly.
--	--

This piece is of the simple ballad order, and is quite accessible to the ordinary amateur. The continual syncopations in the accompaniment of verses three and four are perhaps characteristic of Brahms; but, at all events, beyond

that, there is little by which to trace the individuality of a composer whose personality is always liable to be less distinct when he is employing ordinary rhythms. Naturally this circumstance gives occasion to the unregenerate to reproach him with lack of real originality—a question which the reader must decide for himself.

The total extent of this number is fifty-nine bars, consisting of five verse settings of eleven, eleven, nine, nine and eleven bars, divided by three symphonies of one, and one of two bars; besides an opening symphony of two and a concluding one of one bar.

Duple rhythm prevails; the eleven-bar settings for example consisting entirely of two-bar phrases with addition of three-bar phrase (2 + 1) for repetition of the fourth line of text.

Verses one and two are to the same music; besides which No. 5 so closely follows the same setting as to form practically a repetition. Verses three and four present a curious resemblance; the latter commencing a third higher than the former but following the same vocal progression for four bars; after which it becomes a note-for-note repetition. This does not apply, however, to the accompaniment, which is varied for these two verses; though for verses one, two and five it is identical.

#### No. 4. AN DIE TAUBEN.

*(To a dove.)*

In C; time, common; "sehr lebhaft" (very lively); compass, E to A flat; another edition in A; words by Max v. Schenkendorff; first line—"Fliegt nur aus, geliebte Tauben!" (Silvery dove, fly forth and speed thee.)

The first verse is as follows:

Fliegt nur aus, geliebte Tauben!  
 Euch als Boten send' ich hin:  
 Sagt ihr, und sie wird euch  
     glauben,  
 Dass ich krank vor Liebe bin.

*Translation. (E.)*

Go! ye gentle doves and leave me!  
 Far away with news to fly.  
 To my fond one—she'll believe ye,  
 That for love of her I sigh.

There are five verses of which the first and third are to the same music; whilst the fifth is entirely faithful to the same rhythmic distribution and repeats the first setting during its last three bars.

The whole of the settings are rhythmically the same; consisting of phrases of  $4 \times 2 + 3$ , the last phrase being given to a repetition of the fourth line of text. A slight exception occurs in the fourth verse as a consequence of the palpitating expression of the words, "zu lange," in the couplet:

Wird sich mir die Sonne zeigen  
Die zu lange schon verschwand,\*

leading to a one-bar extension of the phrase and causing the setting to be one of twelve bars.

The entire extent is seventy bars; being composed of four settings of eleven and one of twelve bars as mentioned, divided by symphonies of one, three, three and four, with opening and conclusion of two and one respectively.

The accompaniment is formed of diversified arpeggio passages within the octave and for right hand principally. It is not difficult, as the "Cramer-study-like" figure which prevails throughout it can scarcely fail to be familiar. The song itself is spirited; indeed rather more so than might have been expected, considering the text.

## JUNGE LIEDER (YOUTHFUL LAYS).

WORDS BY "F. S."†

NO. 5 OF OP. 63; NO. 1 OF "JUNGE LIEDER."

### MEINE LIEBE IST GRÜN.

*(Like a blossoming.)*

In F sharp; time, common; "lebhaft" (lively); compass, C sharp to A; another edition in D; words by Felix Schu-

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\* Now again will sun be glowing,  
Which too long hath passed from view.

† Felix Schumann, the youngest son of Robert and Clara; born 1854, died 1879.

mann; first line—"Meine Liebe ist grün wie der Fliederbusch." (Like a blossoming.)

The following is the opening text :

<i>Translation. (E.)</i>	
Meine Liebe ist grün wie der Fliederbusch	My love it is green like the elder- tree
Und mein Lieb ist schön wie die Sonne;	And my darling as sunshine is glowing;
Die glänzt wohl herab auf den Fliederbusch	For the sunbeams they fall on the elder-tree,
Und füllt ihn mit Duft und mit Wonne.	Around it sweet fragrances throw- ing.

There are two verses, each to the same setting of sixteen bars. The distribution is curious for, although the rhythm is entirely duple, no two lines of the text are treated in precisely the same way; as is here shown :

TEXT.	SETTING.
First line	once—to four-bar phrase
Second line	twice—each time to two-bar phrase
Third line	once—to two-bar phrase
Fourth line	twice—once to a two-bar, and once to a four-bar phrase.

It follows that the vocal part is more sustained at commencement and conclusion seeing that in each of these cases a four-bar phrase is occupied for a single line of text as against a two-bar phrase in the other cases.

The melody is of very passionate description, this feature being well coloured by the accompaniment; the latter consisting of palpitating semiquaver motion resulting from right hand quaver syncopations at semiquaver-distance from left hand part.

The whole piece consists of forty-one bars; being thirty-two for two settings of sixteen as described, and symphonies of four and five bars for division between the verses and conclusion respectively—there being no opening symphony. The symphonies have each a pause on the bar-line after three bars, and are in triplet-quavers up to the pause, when the ordinary motion is resumed.

## NO. 6 OF OP. 63; NO. 2 OF "JUNGE LIEDER."

## WENN UM DEN HOLLUNDER.

*(When twilight's soft breezes.)*

In D; time,  $\frac{6}{4}$ ; "zart bewegt" (in gentle motion); compass, C sharp to G; another edition in B; words by the same; first line—"Wenn um den Hollunder der Abendwind kost."  
(When twilight's soft breezes.)

The words begin thus:

<i>Translation. (E.)</i>	
Wenn um den Hollunder der Abendwind kost	While lilac is fondled by zephyrs at play,
Und der Falter um den Jasminen- strauch,	And butterflies toy with the jas- mine flower,
Dann kos' ich mit meinem Lieb- chen auch	I fondle my love in a mossy bower,
Auf der Steinbank schattig und weich bemoost.	On shady seat at the close of day.

This is a song of which the melody is separately attractive, and consists of three verses, all to the same music as far as the voice is concerned. The accompaniment is also the same for first and third verses, a variation occurring only in the second verse, and even there being but slight.

It is rather strange that no symphony should occur between the first and second verses; but we have one of three bars between the second and third verses, as also at opening; the concluding symphony being of one bar only. These symphonies being unimportant the setting, which comprises eleven bars only, may be said to constitute the entire composition, which is distributed into four phrases of two and one of three bars, the latter being assigned to a repetition of the last line of text.

The original key is retained for the first two phrases. After that we pass to the key of F for two bars, when another phrase is devoted to the purpose of gracefully returning to the original key and the extension already mentioned to that of confirming it.

The accompaniment is particularly graceful; full in the

harmony it renders—yet light in character and with varied figures. This should be a favourite number in the general sense.

## HEIMWEH (FAR FROM HOME).

WORDS BY CLAUS GROTH.

NO. 7 OF OP. 63; NO. 1 OF "HEIMWEH."

## WIE TRAUIG.

*(O cottage dear.)*

In G; time,  $\frac{2}{4}$  (changing to  $\frac{3}{4}$ ); "zart bewegt" (in gentle motion); compass, D to G; another edition in E; words as above; first line—"Wie traurig war das Fleckchen." (Oh cottage dear and homely.)

The commencing words are:

Wie traurig war das Fleckchen  
 Wo meine Wiege ging,  
 Kein Bäumchen war, kein Heck-  
     chen,  
 Das nicht voll Träume hing.

*Translation. (E.)*

How sad the spot is seeming  
 Where childhood's day was passed,  
 Each tree and hedge with dream-  
     ing  
 Of ardent youth o'ercast.

The musical contents of this, as of the two preceding numbers, are slight; as a consequence of the "strophened" character. The song itself is of light and tender character, having the tripping effect so frequently produced in  $\frac{2}{4}$  with alternations of the hands at semiquaver distance against a melody in quavers; but in this case the varied harmony imparts a greater seriousness than is usually associated with the same style.

There are three verses, of which the first two are to the same music; the third verse also opening in the same way and adhering to the same rhythmical design.

There are forty-nine bars in all; and these may be said to represent fifty-two rhythmically; as, after the opening, the dividing symphonies (which are of four-bar length) all overlap the last vocal phrase.



The settings are of twelve-bar length; in two sections of five and six, divided by one bar of symphony, and with one bar in  $\frac{3}{4}$  time towards conclusion. The third setting consists of one bar more in appearance; but the extension is really of a beat only, seeing that it consists of the replacement of the  $\frac{3}{4}$  bar by two bars of  $\frac{2}{4}$ .

NO. 8 OF OP. 63; NO. 2 OF "HEIMWEH."

### O WÜSST' ICH DOCH DEN WEG ZURÜCK.

*(Oh! that I might retrieve the way.)*

In E; time,  $\frac{6}{4}$  (changing to  $\frac{9}{4}$ ); "etwas langsam" (rather slow), changing to "lebhafter werdend" (becoming more lively); compass, E to F sharp; another edition in C sharp; words by the same; first line—"O wüsst' ich doch den Weg zurück." (Oh that I might retrace the way.)

There are four verses, the first being here given:

	<i>Translation. (E.)</i>
O wüsst' ich doch den Weg zurück.	Did I but know how to return
Den lieben Weg zum Kinderland!	To childland whence so swift I
O warum sucht ich nach dein	hied!—
Glück	Why did I thus with ardour spurn
Und liess der Mutterhand?	The calm parental guide?

The first and fourth, as also the second and third verses are set to what is practically the same music. The accompaniment in each of these cases is slightly varied, but the variations have no real importance; and the substance of the piece consists of two settings of nine and ten bars respectively for the two pairs of verses as mentioned. In the first of these only the last four syllables are repeated, this resulting in a three-bar phrase the middle bar of which is one of  $\frac{2}{4}$ . In the second the whole of the last line is repeated, resulting in an extra phrase. All the phrases (with the exception of that just mentioned) are of two-bar length. The two nine-bar settings overlap the symphony which follows.

From this description it will be seen that the rhythm is plain in the general sense and therefore exceptionally so for Brahms, of whom we are principally reminded by the  $\frac{3}{4}$  bar. Between the second and third verses there is no dividing symphony, and the material for those in the remaining situations is all derived from that of the four-bar introduction.

The accompaniment is decidedly a busy one; albeit quite pianistic and capable with moderate skill of being delivered with the requisite lightness.

NO. 9 OF OP. 63; NO. 3 OF "HEIMWEH."

ICH SAH ALS KNABE BLUMEN BLÜH'N.

*(The flowers that blossomed for me.)*

In A; time,  $\frac{3}{4}$ ; "Etwas langsam" (rather slow); compass, E to G; another edition in F; words by the same; first line—"Ich sah als Knabe Blumen blüh'n." (The flow'rs that bloomed for me, a child.)

The text begins as follows:

	<i>Translation. (E.)</i>
Ich sah als Knabe Blumen blüh'n—	In mem'ry still as child I see
Ich weiss nicht mehr—Was war es doch?	The flowers bloom—How strange it seems!
Ich sah die Sonne drüber glüh'n—	The setting sun shines down on me
Mich dünkt, ich seh' es noch.	As pictured in my dreams.

The melody of this piece can scarcely be said to possess much attraction for the ordinary amateur, the vocal phrase being apparently regulated to the harmonic progression. The song is also rather heavy in effect; the accompaniment being ponderously full, and withal inclined to be intrusively independent.

There are four verses; of which Nos. 1, 3, and 2, 4, may be braced as practically to same music—notwithstanding some minor divergencies.

There is a good deal of transient modulation; and verses

two and four may be said to be as much in C as in the ostensible key of their setting.

The accompaniment is so complete within itself that occasion may here be appropriately taken to suggest that pianists might do much worse with their time than practice Brahms's accompaniments for their own sake.

The settings are all of twelve-bar length except the first, which is one bar shorter in consequence of its second phrase being one of two, instead of three, bars, as occurs in each of the other verses. A phrase of three bars also concludes each setting. There is an opening symphony of two, and concluding one of five, bars; besides dividing symphonies of one bar—or, rather of two, if the phrase overlappings be taken into account.

## OP. 64. THREE QUARTETS.

*For S.A.T.B. with Piano Accompaniment.*

No. 1. AN DIE HEIMATH.

No. 2. DER ABEND.

No. 3. FRAGEN.

### NO. I. AN DIE HEIMATH.

**I** N G (changing to B flat); time,  $\frac{3}{4}$ ; "bewegt doch nicht zu schnell" (lively but not too quick), (for conclusion "piu adagio"); words by C. O. Sternan; first line—u

The text opens as follows:

Heimath! Heimath!  
Wunderbar tönendes Wort!  
Wie auf befiederten Schwingen  
Ziehst du mein Herz zu dir fort.  
Jubelnd, als müsst' ich den Gruss  
Jeglicher Seele dir bringen.  
Freundliche Heimath!

*Translation. (E.)*  
Homestead!—Homestead!—  
Word of all-powerful might!  
How is my heart borne in duty  
Favour to find in thy sight!  
How too entrusted to bear thee  
Homage from all to thy beauty.  
Bountiful Homestead!

There are three verses, of similar form, some conception of the drift of which may be gathered from the refrains:

- (1) Freundliche Heimath!
- (2) Schützende Heimath!
- (3) Liebende Heimath!\*

---

\* Literally: (1) Friendly Home! (2) Sheltering Home! (3) Loving Home!

This is a piece of considerable development, occupying one hundred and thirty-two bars in all, which are respectively devoted to four for introduction and forty-seven, thirty-three and fifty-eight for settings of the three stanzas. Of these the middle setting furnishes the requisite contrast, its first fourteen bars being given principally to voices alone and the contrast being accentuated by the previous importance of the piano part. It is also increased by the change of key, this portion being in B flat; until, passing to the key of the dominant but cadencing in tonic, it introduces us to the group destined to herald the coda, later on.

The opening exclamation "Heimath!" is isolated by being preceded and followed instrumentally; after which we have twenty-seven bars of varied part-writing containing much in the way of imitations. This portion also modulates rather freely; but, in the space named, it returns to the tonic, and proceeds in that key with the group already referred to and which, in the third section, is repeated just before the coda.

The accompaniment opens with an arpeggio quaver figure in double notes, which is resumed after the fourteen bars during which the voices are alone. The third section opens in B flat, with tenor alone, and is of fugal character during twenty-three bars; when we rejoin the group leading to coda, and, for fourteen bars, the setting is then practically the same as that of first verse. This feature imparts unity to the whole work, and is followed by the coda-like "piu adagio," to which eleven bars are given; thus completing the fifty-eight alluded to in the scheme.

## No. 2. DER ABEND.

In G minor (changing to major); time,  $\frac{3}{4}$ ; "ruhig" (tranquilly); words by Schiller; first line—"Senke, strahlender Gott, die Fluren dürsten."

This piece is altogether simpler than the preceding number, having more of the ordinary part-song character. The poem, which belongs to Schiller's third period, contains

four stanzas similar in form to the following; which is its conclusion.

	<i>Translation. (E.)</i>
An dem Himmel herauf mit leisen Schritten	In the heavens now riseth, softly spreading,
Kommt die duftende Nacht; ihr folgt die süsse	Night with fragrance to soothe: there, also, cometh
Liebe, Ruhet und liebet!	Love, with bidding to rest ye!
Phœbus, der liebende, ruht.	Phœbus, the am'rous doth sleep.

There are one hundred and eleven bars in all, which may be divided as follows: ninety-nine for settings of twenty-three, forty-five, thirty-one (the middle number representing a continuous setting of two stanzas of the poem) and an aggregate of twelve for symphonies.

There is much "note-against-note" setting; passages in imitation being somewhat rare. The accompaniment is also plain during the commencing and concluding portions but for the long middle setting continuous arpeggio-figuration is adopted and appears to be somewhat relied on for contrast as the change to relative major for this portion is not very contributive to such an end. Another form of contrast, however, is utilised in this piece; that of using the voices in pairs. Thus, we have frequent instances of T.B. contrasted with S.A.; effective enough, no doubt, but relating to a degree of merit inferior to the contrasts of No. 1.

The final section (that of which the text is quoted above) is in G major. There are opening and concluding symphonies of four bars each and others of three and one respectively between the verses.

### No. 3. FRAGEN.

In A (changing to F); time,  $\frac{6}{8}$ ; "andante con moto"; words by G. F. Daumer; first line—"Mein liebes Herz, was ist dir?"

The text opens as follows:

*Translation. (E.)*

Mein liebes Herz, was ist dir?	( <i>Question</i> ). Say lonely heart what fails thee?—
Ich bin verliebt, das ist mir.	( <i>Answer</i> ). 'Tis being in love that ails me.
Wie ist dir denn zu Muth?	( <i>Question</i> ). Thy state we fain would know?—
Ich brenn in Höllengluth.	( <i>Answer</i> ). With fev'rish love aglow.

This piece is of quasi-dramatic character, being of the nature of continuous dialogue in the form of questions and answers between the tenor and the remaining voices. Without in any way reflecting upon the other numbers it may be said that this one possesses a special charm. No doubt this is largely induced by the form and style of the poem; but on the other hand the beauty of the latter becomes fully evident only through the medium of the setting. It may be urged that the passionate nature of the lover's replies to the questions addressed to him offered a splendid field to the composer; but it is no less true that he has availed himself of them in a masterly manner.

There are ninety-four bars in all, the distribution of which is instructive; for there are four verses, but the extra development of the last setting seems to have caused the composer to give a continuous flow to the first two. Thus, for the four verses, we have apparently only three settings, of thirty-seven, eighteen and twenty-nine bars respectively; though the first is easily divisible into twelve and fifteen by those who take an interest in examining it. There are consequently only two dividing symphonies of two bars each, which, with introduction and conclusion (each of three bars) complete the ninety-four already mentioned.

As the questioning is confided to S.A.B. that combination commences without the tenor, delivering its phrase in three bars, the reply of the tenor occupying a like time. This will give the reader the key to the entire work, so far as conception of its plan may be concerned; but Brahms's manipulation of this simple scheme cannot very easily be described in words; and the slight touches of nature observable are too numerous to be here recounted. One of them may be perhaps usefully mentioned as an example; that, namely, where the fervour of the tenor renders him unable to restrain his reply until utterance of the final syllable of

the question, and an overlapping of the phrase ensues, the dramatic intent of which is obvious.

The accompaniment is a constant semiquaver motion produced by alternation of the hands, and principally staccato; and the tenor part is, of course, exacting. This piece certainly presents a full title to favour, from whatever point of view it may be regarded.



## OP. 65. NEUE LIEBESLIEDER.

*For Vocal Quartet with Piano Duet Accompaniment. Words  
from "Polydora" by G. F. Daumer.\* English Version  
by Mrs. Natalia Macfarren.*

- |         |                          |                        |                                    |
|---------|--------------------------|------------------------|------------------------------------|
| No. 1.  | VERZICHT O HERZ          | S.A.T.B.               | ... (There's naught, Oh! heart.)   |
| No. 2.  | FINSTERE SCHATTEN        | S.A.T.B.               | ... (Shadowy gloom.)               |
| No. 3.  | AN JEDER HAND            | (Soprano Solo.)        | ... (Erewhile upon my fingers.)    |
| No. 4.  | IHR SCHWARZEN AUGEN      | (Bass Solo.)           | ... (Ye eyes of darkness.)         |
| No. 5.  | WAHRE, WAHRE DEINEN SOHN | (Alto Solo.)           | ... (Guard thy son.)               |
| No. 6.  | ROSEN STECKT MIR         | (Soprano Solo.)        | ... (Roses red.)                   |
| No. 7.  | VOM GEBIRGE              | S.A.T.B.               | ... (From yon hills.)              |
| No. 8.  | WEICHE GRÄSER            | S.A.T.B.               | ... (Secret nook.)                 |
| No. 9.  | NAGEN AM HERZEN          | (Soprano Solo.)        | ... (Sharp poisoned arrow.)        |
| No. 10. | ICH KOSE                 | (Tenor Solo.)          | ... (To many a maid.)              |
| No. 11. | ALLES, ALLES IN DEN WIND | (Soprano Solo.)        | ... (I will hear no more of love.) |
| No. 12. | SCHWARZER WALD           | S.A.T.B.               | ... (Darksome wood.)               |
| No. 13. | NEIN GELIEBTER           | (Soprano and Alto.)    | ... (Do not gaze.)                 |
| No. 14. | FLAMMENAUGE              | S.A.T.B.               | ... (Eyes of lightning.)           |
| No. 15. | NUN IHR MUSEN            | S.A.T.B. (Conclusion.) | ... (Now ye Muses.)                |

**F**OR general remarks on the subject of Brahms's "Liebeslieder-Walzer," the reader is referred to Op. 52, where the explanation is also given why in the

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\* With the exception of the movement "Zum Schluss" (for conclusion) No. 15, the text of which is from Goethe.

case of both works the elucidation is confined to simple particulars.

### No. 1. VERZICHT O HERZ.

*(There's naught, Oh! heart.)*

In A minor; four preliminary bars instrumental; then twenty bars (forty when repeated) in sections of eight and twelve (each repeated); "lebhaft" (with animation); for S.A.T.B.

Verzicht, o Herz, auf Rettung  
Dich wagent in der Liebe Meer!  
Denn tausend Nachen schwimmen  
Zertrümmert an Gestad umher!

*Translation. (N. Macfarren.)*

There's naught, Oh! heart, can  
save thee,  
If on Love's sea thou put from  
shore!  
'Tis strewn with wrecks unnum-  
bered,  
Destruction fell on all they  
bore!

### No. 2. FINSTERE SCHATTEN.

*(Shadowy gloom.)*

In A minor (finishing major); forty-eight bars (seventy-five with repeat) in sections of twenty-one and twenty-seven, the latter repeated; for S.A.T.B.

The first section is divisible into six, six and nine; and the whole number is in three-bar phrases, which will account for aggregates being multiples of three. There is an affinity between the material of this number and that of the preceding.

Finstere Schatten der Nacht  
Wogen und Wirbelgefahr!  
Sind wohl, die da gelind  
Rasten auf sicherem Lande  
Euch zu begreifen im Stande?

*Translation. (N. Macfarren.)*

Shadowy gloom of the night,  
Tempest-toss'd wave of the seas,  
Who, 'mid comfort and light  
Dwelling serenely at ease,  
Knows of your terror and wonder?

## No. 3. AN JEDER HAND.

*(Erewhile upon my fingers.)*

In A; thirty-two bars (sixty-four when repeated) in sections of sixteen and sixteen, each repeated; for soprano solo; the published copy contains a repeat of this number transposed into F.

An jeder Hand die Finger  
Hätt' ich bedeckt mit Ringen,  
Die mir geschenkt mein Bruder  
In seinem Liebessinn.

*Translation. (N. Macfarren.)*  
Erewhile upon my fingers  
Full many a ring was flashing,  
Given me by my brother,  
By dear affection moved.

## No. 4. IHR SCHWARZEN AUGEN.

*(Ye eyes of darkness.)*

In D minor; sixteen bars (thirty-two when repeated) in sections of eight and eight, each repeated; for bass solo.

Ihr schwarzen Augen,  
Ihr dürft nur winken,  
Paläste fallen,  
Und Städte sinken.

*Translation. (N. Macfarren.)*  
Ye eyes of darkness,  
If ye but beckon,  
Great monarchs tremble,  
And lands are stricken.

## No. 5. WAHRE, WAHRE DEINEN SOHN.

*(Guard thy son.)*

In D minor; twenty-eight bars (fifty-six when repeated) in sections of eight and twenty, each repeated; for alto solo.

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
Weil ich ihn mit schwarzem Aug'  
Zu bezaubern gehe.

*Translation. (N. Macfarren.)*  
Guard thy son, good neighbour  
mine,  
Guard him now from sorrow,  
For I weave a potent spell  
From each night till morrow.

## No. 6. ROSEN STECKT MIR.

*(Roses red.)*

In F; sixteen bars (thirty-two when repeated) in sections of eight and eight, each repeated; for soprano solo.

Rosen steckt mir an die Mutter, Weil ich gar so trübe bin, Sie hat Recht, die Rose sinket, So wie ich entblättert hin.	<i>Translation. (N. Macfarren.)</i> Roses red I wear, my mother, Though I'm pale as any wraith, 'Tis because the rose will shower, Like myself, its leaves in death!
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## No. 7. VOM GEBIRGE.

*(From von hills.)*

In C; forty bars (eighty when repeated); "lebhaft" (lively); in sections of sixteen and twenty-four bars, each repeated; for S.A.T.B.

Vom Gebirge Well' auf Well' Kommen Regengüsse, Und ich gäbe dir so gern Hunderttausend Küsse.	<i>Translation. (N. Macfarren.)</i> From von hills the torrent speeds And the rain ne'er ceases; Would that I might give to thee Hundred thousand kisses.
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## No. 8. WEICHE GRÄSER.

*(Secret nook.)*

In E flat; "ruhig" (tranquilly); one preliminary bar instrumental; then forty-four bars (fifty-six with repeat) in sections of thirty-two and twelve bars, the latter repeated; for S.A.T.B.

Weiche Gräser im Revier, Schöne stille Plätzchen, O wie linde ruht es hier Sich mit einem Schätzchen!	<i>Translation. (N. Macfarren.)</i> Secret nook in shady spot, 'Mongst the waving grasses, Dreaming, by the world forgot, Fleet the bright hour passes!
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There is an affinity between the material of this number and that of the preceding, as was the case with Nos. 1 and 2.

## NO. 9. NAGEN AM HERZEN.

*(Sharp poisoned arrow.)*

In G minor; two preliminary bars instrumental; then twenty-eight bars (fifty-six when repeated) in sections of eight and twenty, each repeated and having alternative endings; for soprano solo.

Nagen am Herzen  
Fühl ich ein Gift mir,  
Kann sich ein Mädchen  
Ohne zu fröhnen zärtlichem  
Hang  
Fassen ein ganzes  
Wonneberaubtes Lebenentlang?

*Translation. (N. Macfarren.)*  
Sharp poisoned arrow  
Rankles at my heart's core!  
How can a maiden,  
Blossoming fair, a lover disdain?  
Ah me! how can she live  
Without love's sweet pleasure  
and pain?

## NO. 10. ICH KOSE.

*(To many a maid.)*

In G; "espressivo"; twenty-two bars (forty-four when repeated) in sections of eight and fourteen, each repeated; for tenor solo.

Ich kose süß, mit der und der,  
Und werde still und kranke;  
Denn ewig, ewig kehrt zu dir,  
O Nonna, mein Gedanke!

*Translation. (N. Macfarren.)*  
To many a maid I whisper soft,  
The while my heart's in an-  
guish;  
'Tis that to thee my thoughts I  
waft—  
Oh! Nonna, for thee I languish!

## NO. 11. ALLES, ALLES IN DEN WIND.

*(I will hear no more of love.)*

In G; "lebhaft" (lively); twenty bars (forty when repeated) in sections of eight and twelve, each repeated; for soprano solo.

Alles, alles in den Wind  
Sagst du mir, du Schmeichler!  
Alle sammt verloren sind  
Deine Müh'n, du Heuchler!

*Translation. (N. Macfarren.)*  
I will hear no more of love—  
Thou wilt but deceive me!  
Never wilt thou cease to rove;  
Go, thou flatt'rer, leave me!

### NO. 12. SCHWARZER WALD.

*(Darksome wood.)*

In G minor (finishing major); forty bars (eighty when repeated) in sections of twenty-four and sixteen, each repeated and having alternative ending; two-bar coda; for S.A.T.B.

Schwarzer Wald,  
Dein Schatten ist so düster!  
Armes Herz,  
Dein Leiden ist so drückend!  
Was dir einzig werth,  
Es steht vor Augen?

*Translation. (N. Macfarren.)*  
Darksome wood,  
Thy shadows are so gloomy!  
Aching heart,  
So heavy is thy sorrow!  
Is't for evermore  
That we are parted?

### NO. 13. NEIN GELIEBTER.

*(Do not gaze.)*

In E; two preliminary bars instrumental; then thirty-six bars (seventy-two when repeated) in sections of eight and eighteen, each repeated and having alternative ending; for S.A.

Nein, Geliebter, setze dich  
Mir so nahe nicht!  
Starre nicht so brünstiglich  
Mir in's Angesicht.

*Translation. (N. Macfarren.)*  
Seat thyself my dearest heart,  
Not so close to me!  
Do not gaze on me, and start  
Pale and wistfully.

### NO. 14. FLAMMENAUGE.

*(Eyes of lightning.)*

In A minor (and major); eighty-eight bars in sections of forty-six and forty-two bars in minor and major respectively; for S.A.T.B.

<p>Flammenauge, dunkles Haar,          Knabe wonnig und verwogen,          Kummer ist durch dich hinein          In mein armes Herz gezogen!</p>	<p><i>Translation. (N. Macfarren.)</i>          Eyes of lightning, raven hair,          Gentle words the soul caressing;          These have brought to me despair,          From the youth my heart pos-          sessed.</p>
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## ZUM SCHLUSS.

*(Conclusion.)*

## NUN IHR MUSEN.

*(Now, ye Muses.)*

In F; "ruhig" (tranquilly); time,  $\frac{9}{4}$ ; words from Goethe; twenty-six bars; for S.A.T.B.

This is usually pronounced the best of the series. In it the three-bar phrase is presented in the form of  $\frac{9}{4}$ ; the twenty-six bars being accordingly the equivalent of seventy-eight of ordinary kind. This is the only piece of the series in which the instrumental part assumes in any sense the character of an accompaniment, besides which the musical thoughts are characterised by a greater placidity than is elsewhere observable.

<p>Nun, ihr Musen, genug!          Vergebens strebt ihr zu schildern          Wie sich Jammer und Glück          Wechseln in liebender Brust.</p>	<p><i>Translation. (N. Macfarren.)</i>          Now, ye Muses, be hushed!          Ye've sought to tell, but how          vainly,          Of the sorrow and joy          Swaying a fond lover's heart.</p>
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## OP. 66. FIVE DUETS.

*For Soprano and Alto with Piano Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

No. 1.	KLANGE I	...	...	...	...	...	(True lover's heart.)
No. 2.	KLANGE II	...	...	...	...	...	(True lover's plaint.)
No. 3.	AM STRANDE	...	...	...	...	...	(By summer sea.)
No. 4.	JÄGERLIED	...	...	...	...	...	(The huntsman.)
No. 5.	HÜT' DU DICH	...	...	...	...	...	(Beware.)

### No. 1. KLANGE I.

*(True Lover's Heart.)*

**I**N G minor; time,  $\frac{2}{4}$ ; "andante"; words by Claus Groth; first line—"Aus der Erde quellen Blumen." (From the kindly earth spring flowers.)

The text opens as follows:

Aus der Erde quellen Blumen,  
Aus der Sonne quillt das Licht,  
Aus dem Herzen quillt die Liebe  
Und der Schmerz der es zerbricht.

*Translation. (N. Macfarren.)*

From the kindly earth spring flowers,	From the sun flows life and light,
From the heart spring lover's sorrows,	Full of pangs and sweet delight.

There is an opening three-bar symphony and the first verse has a ten-bar setting formed of phrases two, two and six; the latter being given to the third and fourth lines of the stanza, in flow.



A symphony of three bars divides the verses, the second of which has a slight coda extension and thus comprises twelve bars.

In the second verse the alto part has the appearance of being considerably more independent, but this is really the result of its being a canon in the fifth below, in contrary motion. The contrary motion is apt to disguise the similarity of phrase—a fact which the student may profitably note.

The canon is at two-quaver distance, and the effect of this closeness of its replies is to increase the freedom of the rhythm, which had already departed from convention by the adoption of a compound six-bar phrase for setting of third and fourth lines of the first stanza.

The part-writing which results from the canon is highly attractive, and creates a fine contrast between the verses.

The accompaniment is in quaver motion for the first two phrases only. After that the motion is doubled to end of the piece; the blitheness of effect thus produced being best felt where the voices sustain—though elsewhere it well amplifies the harmony of the *ensemble*, and especially at situations in the canon where, otherwise, a baldness might have ensued.

The symphonies are formed of reiterated notes at quaver distance in right hand anticipating the beats by a tied demisemiquaver and variously harmonised by left hand. They differ entirely from the rest of the setting, and seem on that account to be designed for the purpose of marking the divisions with extra clearness.

## No. 2. KLANGE II.

(*True Lover's plaint.*)

In B minor; time,  $\frac{2}{4}$ ; "andante"; words by Claus Groth; first line—"Wenn ein müder Leib begraben." (When a weary heart reposes.)

Opening text:

Wenn ein müder Leib begraben  
Klingen Glocken ihn zur Ruh',  
Und die Erde schliesst die Wunde  
Mit dem schönsten Blumen zu.

*Translation. (N. Macfarren.)*

When a weary heart reposes,  
Gentle chimes ring parting knell,  
Bounteous earth the wound soon  
closes  
With the flowers she loves so well.

The setting opens with a symphony of three bars and pause on the bar-line.

First verse: The first line of text is set to a phrase of three and a half bars only; or, more properly, the entry of the second phrase is anticipated by a half bar. The result of this is that the text of the first two lines is set to a compound phrase of six bars, divisible only as  $3\frac{1}{2} + 2\frac{1}{2}$ . Herein lies the charm of this piece, for apart from rhythmic novelty the music contains really nothing. This feature of Brahms's music naturally opens the door to much discussion with regard to him, for it is one which enables us to take a favourable or adverse view according to our predisposition. On the whole, however, it can scarcely be denied that it is a great power to be able to invest commonplace material with a new interest by means of rhythmical resource.

The succeeding phrases are 3+2; to which is added a further three-bar phrase for repetition of the last line of text. Thus, there are fourteen bars in all for setting of the first verse.

Second verse: The rhythm of this verse is three, six, three and three for the four lines respectively. It will thus be seen that throughout this piece the three-bar phrase prevails, for however much Brahms may vary his rhythm he never impinges upon the supremacy of the feature which he has determined shall form the cachet of the piece.

For so short a composition this number modulates considerably. The accompaniment also is elaborate, but too varied to admit of description by any set feature. As in the last number, so in this; the quaver motion in the accompaniment is only retained for the first phrases. After that triplet semiquavers are combined with the normal  $\frac{2}{4}$ , this being retained practically to the end.

An exception occurs at the second and third phrases of the second verse, where it may be presumed that the allu-

sions to "rest" contained in the text caused the composer to restrain his accompaniment.

The final four-bar symphony is in the major.

### No. 3. AM STRANDE.

(*By Summer Sea.*)

In E flat; time, common ( $\frac{3}{2}$  used for one bar at cadence of final symphony); "ruhig" (tranquilly); words by H. Hölty; first line—"Es sprechen und blicken die Wellen." (Bright waves, ye are glancing and murm'ring.)

There are three verses, of which the first is here quoted :

<p>Es sprechen und blicken die Wellen Mit sanfter Stimme, mit freund- lichem Blick, Und wiegen die träumende Seele In ferne Tage zurück.</p>	<p><i>Translation. (N. Macfarren.)</i> Bright waves ye are glancing and murm'ring With gentle voices and beckoning smile, In dreams sweet and tender ye lull me Of days so cherished erewhile.</p>
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The part-writing in this number is very plain, the motion of the voices being mostly simultaneous during the first and third verses, which are set to the same music.

The second verse is in the minor, and mostly in canon of the fourth above, at two-crotchet distance, the alto leading. The setting of this verse concludes on the dominant somewhat vehemently, thus creating a powerful expectation of the return which follows.

There is an introduction of three bars, but no intermediate symphonies. The accompaniment during the first and third verses is in triplet quavers for the hands alternately; but during the second verse it is more sostenuto, the triplets there being confined to the right hand part and occurring only at alternate beats. This feature, however, disappears as the verse approaches its conclusion, and the greater brilliancy adds to the effectiveness of the return to the first setting.

The rhythm of this number is duple.

## No. 4. JÄGERLIED.

*(The Huntsman.)*

In C (C minor frequently interspersed); time,  $\frac{2}{4}$  ( $\frac{6}{8}$  interspersed); "lebhaft" (lively); words by Carl Candidus; first line—"Jäger, was jagst du die Häselein?" (Huntsman, why chasest the gentle roe?)

There are four verses, of which the first two are as under :

<p>Jäger, was jagst du die Häselein? Häselein jag' ich Das muss so sein.</p> <p>Jäger, was steht dir im Auge dein? Thränen wohl sind es Das muss so sein.</p>	<p><i>Translation. (N. Macfarren.)</i> Huntsman, why chasest the gentle roe? I chase the gentle roe, It must be so.</p> <p>Huntsman, why bendest thy glance so low? Tears dim mine eyelids, It must be so.</p>
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The method here adopted by Brahms for delineation of the two characters of his text is one which cannot fail to arrest attention; every means at his command having been brought into requisition to enforce the distinction between them. It will be interesting to note these, as the question appertains to the reproach that his effects are apt to be more calculated than inspired.

At each reply of the huntsman the *mode* changes from major to minor. The *time* also changes from  $\frac{2}{4}$  to  $\frac{6}{8}$ . The *rhythm* also becomes disjointed. The style of *accompaniment* also changes from pianistic figuration to sober canon. The *pitch* is also varied by a greater distance than usual between the voices; and the natural result of the latter is that the difference of *timbre* is emphasised. Under such circumstances it would have been hard indeed if a contrast were not well established; but the question as to the artistic merit of such extreme measures must be left to the reader's judgment.

There is an opening symphony of two bars; and the first two verses are given to the same setting, in which six bars of  $\frac{2}{4}$  and  $\frac{6}{8}$  are given to the characters respectively, making twelve bars in all. The settings for the next two verses are of practically the same material. The soprano part is, indeed, an actual repetition, that of the huntsman alone

being modified in the direction of greater earnestness, as a result of which rhythmical prolongation naturally ensues. Another effect of this change is that the accompaniment for this portion becomes more elaborate.

### No. 5. HÜT' DU DICH.

(*Beware.*)

In B flat; time,  $\frac{2}{4}$ ; "lebhaft, heimlich und schalkhaft" (lively, quietly and archly);\* words from "Des Knaben Wunderhorn"; first line—"Ich weiss ein Mäd'lein hübsch und fein." (I know a maiden fair to see.)

The poem in this case may be taken as familiar to every English reader through Longfellow's translation. The following is the opening stanza:

Ich weiss ein Mäd'lein hübsch und fein  
                   Hüt' du dich!  
 Es kann wohl falsch und freundlich sein  
                   Hüt' du dich!  
                   Vertrau' ihr nicht,  
                   Sie narret dich!

Corresponding to the following in Longfellow:

I know a maiden fair to see  
                   Take care!  
 She can both false and friendly be,  
                   Beware! Beware!  
                   Trust her not,  
                   She is fooling thee!

This is the simplest number of the set, there being five verses all to the same setting, subject only to variation of the accompaniment. The part-writing is excessively plain, the movement of the voices being mostly simultaneous, and no independent entry of either voice once occurring.

There is a four-bar introductory symphony; the same being used throughout, both to conclude and to separate the verses.

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\* Such terms as these are apt to be somewhat embarrassing to the English reader, "schalkhaft" meaning *roguishly*, a term of somewhat eccentric application, though the underlying meaning is sufficiently evident.

## OP. 69. NINE VOCAL PIECES.

(Gesänge.)

*For Solo Voice, with Piano Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

No. 1.	KLAGE I, ACH MIR FEHLT	... ..	(Fled and gone.)
No. 2.	KLAGE II, O FELSEN, LIEBER FELSEN	(O mountain frowning yonder.)	
No. 3.	ABSCHIED	... ..	(Parting.)
No. 4.	DER LIEBSTEN SCHWUR	... ..	(The lover's vow.)
No. 5.	TAMBOURLIEDCHEN	... ..	(Drummer's song.)
No. 6.	VOM STRANDE	... ..	(On the shore.)
No. 7.	UEBER DIE SEE	... ..	(Over the sea.)
No. 8.	SALOME	... ..	(Salome.)
No. 9.	MÄDCHENFLUCH	... ..	(Maiden's curses.)

### NO. I. KLAGE I.

(First Lament.)

ACH MIR FEHLT.

(Fled and gone.)

**I**N D; time, common; "poco allegro e grazioso"; compass, D to F sharp; another edition in C; words (from the Bohemian) by Jos. Wenzig; first line—"Ach! mir fehlt." (Fled and gone.)

These songs are of somewhat more conventional character than is usual with Brahms. The melody of the present number falls distinctly into this category, its rhythm being of extreme simplicity. There are three verses, all to the same music, and the following gives an idea of the words :

Ach! mir fehlt,  
Nicht ist da  
Was mich einst  
Süss beglückt.

*Translation. (E.)*  
All doth fail,  
Naught is there  
Which once I held  
So sweet and fair.

The accompaniment is varied; but there is a prevailing figure (occupying a half bar composed of two semiquavers right hand followed by three quavers left hand) of graceful character, though somewhat trivial for Brahms.

## No. 2. KLAGE II.

*(Second Lament.)*

O FELSEN, LIEBER FELSEN.

*(O mountain frowning yonder.)*

In A minor; time,  $\frac{2}{4}$ ; "einfach" (simply—con moto); compass, D to F; another edition in B minor; words (from the Slovak, or North Hungarian) by Jos. Wenzig; first line—"O Felsen, lieber Felsen." (O mountain frowning yonder.)

O Felsen, lieber Felsen  
Was stürzest du nicht ein  
Als ich mich trennen musste,  
Von dem Geliebten mein.

This quotation, serving to give the character of the song, may suitably be translated (*E.*) as:

O rocks!—ye stand unmoved  
And do not cleave in twain!  
As, torn from him I love,  
Ye see me in my pain.

The music is, however, more placid than might be expected of such fervency. It is of *volkslied* character, and the cadence extension is a feature of note.

There are three verses; all to the same music. The accompaniment is a simple harmonisation; with, here and there, a moving middle part.

## No. 3. ABSCHIED.

*(Parting.)*

In E flat; time,  $\frac{2}{4}$ ; "bewegt" (lively—con moto); compass, E flat to F; another edition in F; words (from the Bohemian) by Jos. Wenzig; first line—"Ach! mich hält der Gram gefangen." (Ah! with grief my heart is stricken.)

Ach! mich hält der Gram gefangen,  
 Meinem Herzen ist so weh,  
 Denn ich soll von hinnen ziehen,  
 Über jenes Berges Höh'.

is the opening; or, in translation (*E.*):

Ah! this grief doth hold its sway,  
 This poignant woe my heart doth fill,  
 For I must e'en from hence away,  
 To travel over yonder hill.

A tuneful ditty of very simple character. There are three verses, all to same music; and the accompaniment consists of a moto perpetuo of semiquavers in right hand with plain moving basses.

## No. 4. DER LIEBSTEN SCHWUR.

*(The lover's vow.)*

In F; time,  $\frac{3}{4}$ ; "sehr belebt und heimlich" (with much animation and mystery); compass, C to F; another edition in G; words (from the Bohemian) by Jos. Wenzig; first line—"Ei, schmollte mein Vater nicht wach und im Schlaf." (My father looked crossly 'twixt waking and sleep.)

Like other of Brahms's songs the words of which are translated from foreign sources this piece, which has attained to some popularity, is of folk-song character. It has four verses, three of which are to the same music: the fourth, though somewhat varied, finishing as in the original setting.



There is a plain accompaniment of crotchet chords, but the symphonies are in slurred two-quaver groups. An extract of the words is here given :

	<i>Translation. (E.)</i>
Ei, zankte mein Vater nicht wieder sich ab,	Aye, father did scold me, so angry was he,
So sagt ich ihm was der Geliebte mir gab.	When I said what my lover had given to me,
Und zanke nur Vater, mein Väter- chen, du,	But, scold away, father; Oh! scold away—do!
Er gab mir ein Küsschen—und eines dazu.	For he gave me one kiss—and another one, too!

### No. 5. TAMBOURLIEDCHEN.

*(Drummer's Song.)*

In A; time, alla breve; "sehr lebhaft" (very lively); compass, E to A; another edition in F; words by Carl Candidus; first line—"Den Wirbel schlag ich gar so stark." (I roll my drum with might and main.)

In march rhythm and quasi-military style. Rather demonstrative accompaniment of the drum-roll kind; with, here and there, a fragment of counter-melody in right hand.

There are two verses, both to same music; and the refrain is as follows:

	<i>Translation. (E.)</i>
Blau, grau, blau;—Blau grau, blau:	Blue, grey, blue;—blue grey, blue;
Ist seiner Augenschein.	Is the colour of her eye.

### No. 6. VOM STRANDE.

*(On the shore.)*

In A minor; time,  $\frac{6}{8}$ ; "bewegt—con moto"; compass, G to G; another edition in F minor; words (after the Spanish) by J. v. Eichendorff; first line—"Ich rufe vom Ufer verlorenes Glück." (I stand on the shore and lament passed joy.)

In this song thought seems to have been directed more to the Spanish source of origin than to the actual signification of the words.

The accompaniment is a waving flow of semiquavers of brilliant effect for the right hand, to a light detached rhythmic figure, suggestive of castanets, for the left.

The following is a couplet from the text :

	<i>Translation. (E.)</i>
Ich rufe vom Ufer verlorenes Glück	I call from the shore as my joys disappear
Die Ruder nur schallen zum Strande zurück.	But the sound of the oarsmen is all that I hear.

## No. 7. ÜBER DIE SEE.

(*Over the Sea.*)

In E minor; time,  $\frac{3}{4}$ ; "andante"; compass, F sharp to G; another edition in C sharp minor; words by Carl Lemcke.

There are three verses all set to the same music, and the song is of extremely simple *volkslied* character. A wave-like effect is noticeable as the verse proceeds.

The accompaniment opens as a plain harmonisation in crotchets; proceeding (for the wave-effect just referred to) to quaver motion, which continues to end of the song.

The words run thus :

	<i>Translation. (E.)</i>
Über die See, Fern über die See, Ist mein Schatz gezogen. Ist ihm mein Herz voll Ach Bang ihm nach geflogen.	Over the sea, Far over the sea, My treasure's gone to roam again. But after him My heart has gone To find and bring him home again.

## No. 8. SALOME.

(*Salome.*)

In C; time, common; "sehr lebhaft" (with much spirit); compass, G to G; another edition in A; words by Gottfried

Keller; first line—"Singt mein Schatz wie ein Fink." (Sings my love like a thrush.)

A spirited song of bold and march-like character. There are two verses, both set to the same music, the accompaniment being a strongly syncopated bass, generally in crotchet motion, relieved by triplets in right hand at recurrence of second half of the following refrain:

O ihr Jungfrau'n im Land		<i>Translation. (E.)</i>
Von dem Berg und über See!		Oh! ye lasses on land
Überlasst mir den schönsten		And ye lasses o'er sea,
Sonst thut ihr mir weh.		Take not my darling Away from me.

### No. 9. MÄDCHENFLUCH.

(Maiden's Curses.)

In A minor; time,  $\frac{3}{4}$  (and  $\frac{2}{4}$ ); "belebt" (with spirit); "schnell und sehr lebhaft" (quickly and with great animation); "wenig langsamer" (rather slower); compass, E to A; another edition in F minor; words (from the Servian) by Siegfried Kapper; first line—"Ruft die Mutter, ruft der Tochter." (Calls the mother, calls her daughter.)

The varying movement of this song, as just indicated, partly implies its description. It is of highly tragic and dramatic character and affords good opportunity for *appassionato*.

The accompaniment of the slower movements ( $\frac{3}{4}$ ) is in crotchet motion varied only during momentary cessations of the voice. That of the quick movement ( $\frac{2}{4}$ ) is in a flow of semiquavers for right hand with agitated bass.

In point of form there are, independently of introduction and coda, three verses; all being repetitions of the  $\frac{2}{4}$  movement, and therefore all to same music.

An extract from the words will emphasise the above description:

Fluch' ihm Mutter, Liebe Mutter		<i>Translation. (E.)</i>
Ich will auch ihm fluchen:—		Shower, Oh! mother, your curses
and		on him
Gäbe Gott im hellen Himmel		E'en as I do mine;—
Dass er sich erhänge.	and	Gracious Heaven grant that he
		May fated be to hang.

## OP. 70. FOUR VOCAL PIECES.

(Gesänge.)

*For Solo Voice, with Piano Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

- |        |                                |                          |
|--------|--------------------------------|--------------------------|
| No. 1. | IM GARTEN AM SEEGESTADE ... .. | (The garden by the sea.) |
| No. 2. | LERCHENGESANG ... ..           | (The skylark's song.)    |
| No. 3. | SERENADE ... ..                | (Question.)              |
| No. 4. | ABENDREGEN ... ..              | (Evening shower.)        |

### NO. I. IM GARTEN AM SEEGESTADE.

*(The Garden by the Sea.)*

**I**N G minor; time, common; "traurig, doch nicht zu langsam" (sadly, but not too slow); words by Carl Lemcke; compass, D to G; another edition in E minor; first line—"Im Garten am Seegestade." (Yon garden beside the seashore.)

This is an instance of the form of song in which unity is preserved by similarity of style and rhythm without the aid of recapitulations. It is also one in which a motive of accompaniment is allowed to become a feature in the absolute sense, as distinguished from accompaniment figures which are descriptive. The text is as follows:

Im Garten am Seegestade  
Uralte Bäume steh'n  
In ihren hohen Kronen  
Sind kaum die Vögel zu seh'n.

*Translation. (E.)*

The garden close by the seashore  
Containeth ancient trees;  
Their tops concealing songsters  
Aloft who warble at ease.

Die Bäume mit hohen Kronen  
 Die rauschen Tag und Nacht  
 Die Wellen schlagen zum  
 Strande  
 Die Vöglein singen sacht.  
 Das gibt ein Musiciren  
 So süß so traurig bang  
 Als wie verlор'ner Liebe  
 Und ewiger Sehnsucht Sang.

These trees with their lofty  
 summits  
 Are murm'ring night and day:  
 And, whilst the waves are  
 breaking,  
 The birds they chant their lay.  
 'Tis apt to make a music  
 That, murmuring soft and low,  
 Recalleth lost love's longing,  
 The heart it toucheth so.

In the second verse a glow is introduced by admixture of bar-subdivisions in the style so frequently referred to and of which Brahms was undoubtedly fond. It would be dangerous to describe it as a mannerism, however, for in order to justify the term we should have to discover an instance of its introduction out of season; and that would be extremely difficult. In this case the slight resultant agitato leads to syncopation of the first motive, in the symphony by which we pass to the third verse. The accompaniment (principally in quaver motion) is lightsome, and its staccato prevents the incessant flow from covering the voice.\* There is not much in the melody itself but the variety of its cadences are well worthy of note.

The setting of the middle verse is slightly shorter than the others, being devoid of text repetition; and its musical bearing upon the whole is to provide contrast and to modulate from dominant to relative major.

## No. 2. LERCHENGESANG.

*(The Skylark's Song.)*

In B; time, *alla breve*; "andante espressivo"; words by Carl Candidus; compass, F sharp to G sharp; another edi-

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\* The accompaniment is evidently a feature: for when Frau v. Herzogenberg (wanting to mention the song to Brahms as one of her principal favourites and not being able to remember its name) had to describe it as best she could, its appellation became—"the G minor song with the staccato quavers."

tion in A flat; first line—"Aetherische ferne Stimmen."  
(Ethereal far-off voices.)

This song opens with a four-bar symphony introducing us to a leading motive, between the repetitions of which the voice twice appears in recitative style. It then proceeds, practically in  $\frac{6}{4}$  time, against accompaniment in normal quaver-motion.

The words are as under :

Aetherische ferne Stimmen  
Der Lerchen himmlische Grüsse,  
Wie regt ihr mir so süsse  
Die Brust, ihr lieblichen Stimmen.  
Ich schliesse leis' mein Auge  
Da zieh'n Erinnerungen  
In sanfter Dämmerungen  
Durchweht vom Frühlings-  
hauche.

*Translation. (E.)*  
Ethereal far-off voices,  
As sound of skylark trilling,  
To me are all so thrilling  
That, sad, my spirit rejoices.  
As here I lie at ease,  
The memories endearing,  
As sunset soft appearing,  
Waft back on ev'ning breeze.

The second verse setting is not a repetition; but it is nevertheless entirely in the spirit of the opening.

### No. 3. SERENADE.

*(Question.)*

In B; time,  $\frac{6}{8}$ ; "grazioso"; words by Goethe; compass, F sharp to G sharp; another edition in A flat; first line—"Liebliches Kind, kannst du mir sagen?" (Maiden serene, oh, canst thou tell me?)

This song is of the lightsome, graceful kind which its words would naturally lead us to expect; but it would certainly require very skilful hands for so fulsome an accompaniment to be sufficiently kept under to allow the voice its due importance.

The text follows:

*Translation. (E.)*

Liebliches Kind, kannst du mir  
sagen  
Sagen warum  
Einsam und stumm  
Zärtliche Seelen  
Immer sich quälen  
Selbst sich betrüben  
Und ihr Vergnügen  
Immer nur ahnen da wo sie nicht  
sind—  
Kannst du mir's sagen, Liebliches  
Kind?

Oh! tell me why,  
Lonely and shy,  
Soft hearts are sighing  
Fruitlessly trying,  
E'en without measure,  
Seeking their treasure  
Ever where none is!—why seek it  
there?—  
Canst thou not tell me, maiden so  
fair?

The piano part which, as may be inferred from the above, abounds with interest consists of variegated arpeggio passages divided between the two hands at half-bar distance, and is based upon progressions full of adroit modulation. Its nature is partly compensated for by its being thoroughly pianistic; and if well played and sung the piece, which partakes somewhat of lullaby character, should have a good effect.

That it is in one continuous setting will be evident from its length, which is only twenty-six bars inclusive of all symphonies; whilst the modulations mentioned as occurring in the accompaniment are, of course, transient.

## No. 4. ABENDREGEN.

*(Evening Shower.)*

In A minor (finishing C major); time, common; "ruhig" (tranquilly); changing to "langsamer" (slower); words by Gottfried Keller; compass, C to G (or A); another edition in F sharp minor; first line—"Langsam und schimmernd fiel ein Regen." (There fell a slow and glistening shower.)

There are five verses, of which the first is here quoted :

*Translation. (E.)*

Langsam und schimmernd fiel ein  
Regen  
In den die Abendsonne schien  
Der Wand'rer schritt auf engen  
Wegen  
Mit düst'rer Seele d'runter hin.

Pitiless fell the fine small rain,  
Through which the evening sun  
appeared;  
The wand'rer went his way again,  
With grief his lonely heart was  
sear'd.

The after-portion is principally occupied with the wanderer's meditation upon the rainbow.\*

The musical setting is curious as being ostensibly in A minor, but concluding in C; and as otherwise almost constituting, musically, two separate pieces. It is from the commencement of the third verse that the key of C is assumed; or, in other words, from the mention of the rainbow. Thence to the end of the song we have no reference to its first portion; and accordingly we must regard it as in two divisions comprised by verses one, two and three to five respectively; the one in A minor and the other in C. The tonality of the latter section is not affected by the modulation of its middle portion (the verse-four setting); besides which the resemblance between verses three and five further tends to render the second section compact. In respect of the boldness of this treatment it may be urged that a new feeling appears with the third verse; but whether sufficient to justify an absolute change without return must be a matter for those who study the poem.

The figures of accompaniment are, generally speaking, heavy, and contribute little elasticity to the phrase. The light passages in staccato in allusion to the raindrops are remindful of similar treatment of the subject elsewhere. These occur in verses one and two and are the only relief to the heaviness already mentioned.

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\* Frau v. Herzogenberg seems also to have meditated upon the rainbow if we may judge from the following extract from her letter to Brahms, of August 10, 1878. The reader must first know that, in the song, the words occur:

Nun weiss ich dass ein Regenbogen  
Sich hoch um meine Stirne zieht.

or,—

For now do I perceive a rainbow  
High round about my brow appear.

The letter runs: The bearer of these lines is taking a hat to Pört-schach, which you'll be so kind as to appropriate; for it is the fellow to that of Henry, which I know you rather liked, and will not press upon your brow so heavily as the felt. I should have liked to consult your taste by sewing a band round it; but one can't do that, because it is not the correct style! So please make yourself content with the *rainbow of honour high round about your brow.*



OP. 71. FIVE VOCAL PIECES.

(Gesänge.)

*For Solo Voice with Piano Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

- No. 1. ES LIEBT SICH SO LIEBLICH IM LENZE (*Oh May! love is sweet  
in thy bowers.*)  
No. 2. AN DEN MOND ... .. (To the Moon.)  
No. 3. GEHEIMNISS ... .. (The secret.)  
No. 4. WILLST DU DASS ICH GEH? ... .. (Wilt thou have me go?)  
No. 5. MINNELIED ... .. (Love song.)

No. 1. ES LIEBT SICH SO LIEBLICH IM LENZE.

*(Oh May! Love is sweet in thy bowers.)*

**I**N D; time, common; "anmuthig bewegt" (with graceful animation); words by H. Heine; compass, D to G sharp; another edition in B flat; first line—"Die Wellen blinken und fließen dahin." (The waves are glancing and high flows the tide.)

The second line of the stanza forms the title of this piece, which is one of the best known of Heine's lyrics; and we should notice in the first place that the composer, in his setting, has constantly assigned this line to the same musical phrase, notwithstanding that this must have been rendered difficult by its situation. This is instructive as showing his care in reproducing the lyric features offered by his text.

The words open as follows:

<i>Translation. (E.)</i>	
Die Wellen blinken und fließen dahin—	The wavelets sparkle and fleet- ingly glide—
—Es liebt sich so lieblich im Lenze!	—How lovely to love in the leafing!
Am Flusse sitzt die Schäferin Und windet die zärtlichsten Kränze.	The shepherdess sits by lone brook-side Her tend' rest flowers weaving.
Das knospet und quillt und duftet und blüht	As forth from the bloom sweet odours rise
Es liebt sich so lieblich im Lenze!	—How lovely to love in the leafing!—
Die Schäferin seufzt aus tiefer Brust:—	She wonders to whom as she deeply sighs,
Wem geb' ich meine Kränze?	To give the wreath she's weav- ing.

A horseman now comes riding by. Alas! he greets her with such a friendly smile that, after looking at his disappearing figure and watching his waving plumes as long as sight will allow she throws her wreath into the river.

The two first verses are practically to the same music. At the third verse, where the horseman is introduced, a galloping figure of accompaniment is adopted, but the rhythm of the vocal line remains practically as before; the quaver subdivision of the bar continuing normal against the triplets of accompaniment. The key is now F sharp; the verse finishing in minor, however.

The fourth verse, although opening with the first subject and concluding with the same, is really, after all, a new setting; and, towards its conclusion, the accompaniment for several bars proceeds for the first time to semiquaver subdivision. Most of Brahms's melodies have not very strongly the quality of suggesting their own harmony; but in this case the feature is plainly present. Naturally, however, the composer goes beyond the suggestions contained in the melodic flow. The piece is of masculine character, considering its subject.

## No. 2. AN DEN MOND.

(*To the Moon.*)

In B minor (finishing major); time,  $\frac{2}{4}$ ; "nicht zu langsam und mit Anmuth" (not too slow, and gracefully); words by

Karl Simrock; compass, E sharp to G; another edition in G minor; first line—"Silbermond mit bleichen Strahlen." (Silv'ry moon thy tender gleaming.)

The text is here quoted :

Silbermond, mit bleichen Strahlen  
Pflegst du Wald und Feld zu  
malen  
Giebst den Bergen, giebst den  
Thalen  
Der Empfindung Seufzer ein.  
Sei Vertrauter meiner Schmer-  
zen  
Segler in der Lüfte See;  
Sag' ihr die ich trag' im Herzen  
Wie mich tödtet Liebesweh.  
Sag' ihr über tausend Meilen  
Sehne sich mein Herz nach ihr.  
Keine ferne kann es heilen  
Nur ein holder Blick von dir.  
Sag' ihr dass zu Tod getroffen  
Diese Hülle bald zerfällt  
Nur ein schmeichlerisches Hof-  
fen  
Sei's dass sie zusammen hält.

*Translation. (E.)*

Silver moon, with thy soft beam-  
ing,  
Wood and field thou paint'st—thy  
gleaming  
E'er to hill and dale, in seeming,  
Sigh of feeling doth impart.  
Be the partner of my weeping,  
Trav'ler in the realms above,  
Tell her, who my heart is keep-  
ing,  
How I suffer pangs of love.  
Say, though miles between are  
lying,  
Near my heart e'er longs to be.—  
Distance ne'er can cure my sigh-  
ing,  
Only one fond glance from thee.  
Tell her that in death's em-  
braces  
This sad form to sink is fain.  
Naught but of relent the traces  
Can its further life sustain.

The three-bar symphony with which the song opens is typical of the rhythm of the entire piece,\* as the succession of similar phrases is maintained with the single exception formed by a one-bar extension at the cadence. Even this, however, is scarcely an exception, because two phrases overlap, and the aggregate number of bars is not increased.

For the first six lines of text the setting is practically in  $\dot{c}$ ; but, from the words :

Sag' ihr die ich trag im Herzen  
(Tell her who my heart is keeping)

normal  $\frac{2}{4}$  is introduced and remains entirely in possession with the exception of two phrases at :

Sag' ihr dass zu Tod getroffen  
(Tell her that in death's embraces)



The entry of the normal  $\frac{2}{4}$  time becomes the signal for an entirely new phrase-formation, the dominant-key (F sharp) prevailing and the conclusion of this section being in D; from which the reader may conclude that contrast is not lacking. In the setting the last two lines of text are repeated, and there is a concluding symphony of ten bars.

### No. 3. GEHEIMNISS.

(*The Secret.*)

In G; time,  $\frac{6}{4}$ ; "belebt und heimlich" (with animation and calm), changing to "allmählig langsamer" (gradually slower); words by Carl Candidus; compass, F sharp to A; another edition in E flat; first line—"O Frühlingsabenddämmerung!" (Oh! summer twilight, balmy air.)

The following is the text:

	<i>Translation. (E.)</i>
O Frühlingsabenddämmerung!	With twilight spreading o'er the
O laues, lindes Weh'n:	land
Ihr Blütenbäume, sprecht, was	Comes soothing, gentle breeze:
thut	Why do ye thus so closely stand
Ihr so zusammensteh'n?	Ye blossom-laden trees?
Vertraut ihr das Geheimniss	Do ye confide in mutual vow—
euch	The secret of our love?
Von uns'rer Liebe süß?	What whisper ye from bough to
Was flüstert ihr einander zu	bough—
Von uns'rer Liebe süß?	The secret of our love?

We open with two-bar symphony, the poetical lines being set to two-bar phrases with very slight exception, and the whole consisting of two divisions of thirteen and fifteen bars respectively, separated by symphony of one bar.

The second, fourth, sixth and eighth lines of text are repeated in the setting; the first of these repetitions being an echo. The third of them is also an echo in the sense of being faintly remindful of the previous phrase, but it is not literally so as it occurs in rising sequence.

The prevailing figure of accompaniment is of half-bar length and of berceuse character; being formed of dis-

tributed arpeggios in which one note in either hand is allowed to remain in *sostenuto*. The song proceeds slower and slower towards its conclusion and the repetitions considerably increase its fervency of sentiment. The harmonic progressions, however, are merely ordinary and the melody flowing and graceful but lacking special feature.

## NO. 4. WILLST DU DASS ICH GEH?

(*Wilt thou have me go?*)

In D minor; time, common; "sehr lebhaft" (with great animation);\* words by Carl Lemcke; compass, D to F sharp (or A); another edition in C minor; first line—"Auf der Haide weht der Wind." (On the moor the wind rides high.)

There are four verses, of which the first two are here quoted:

		<i>Translation. (E.)</i>
1. Auf der Haide weht der Wind Herzig Kind. Willst du dass trotz Sturm und Graus In die Nacht ich muss hinaus,— Willst du dass ich geh?	1. Wind on heath blows stark and wild, Dearest child. Dost thou wish me forth to cast Into keen and nightly blast,— Must I really go?	
2. Auf der Haid zu Berges Höh' Treibet der Schnee Feget Strassen, Schlucht und Teich Mit den weissen Flügeln gleich Willst du dass ich geh?	2. High as hillock now doth go In piles the snow. Keenly seeks it ev'ry lair, Its white wings are ev'ry- where,— Must I really go?	

His road lies in the direction of a wicked fairy's abode, upon which he asks:

Must I go?

Then there is the joy of remaining near to the one he loves, the very thought of which relieves him of sorrow for the moment and (seeking expression in the major mode) causes him to ask even more even imploringly

Must I really go?

---

\* Several minor graduations of movement occur in course of the song.

This is the sentiment with which Frau v. Herzogenberg found fault; and the anecdote may be given for the reader's amusement. Brahms having invited her to mention anything she did not like, she replied :

Since you really want to know what I don't like I will tell you, because I have quite an unfortunate preference for the truth. I don't sympathise at all with "Willst du dass ich geh?" if only on account of the words; for such things as they contain can at most only be alluded to in folk-song.

To complete the story the reader must refer to the account given of Op. 92, No. 1, where he will find the mode of Brahms's retaliation described.

Of the four verses the first two are to the same music; the third (relating to the wicked fairy) is *sotto voce* and mysterious with a refrain "piu tranquillo poco a poco" and the fourth (relating to the joy of being near her) again "lebhaft." The rhythm is consistent throughout, although verses one and two are the only ones of which the setting is identical.

The prevailing figure of accompaniment consists of staccato chords at semiquaver distance for the hands alternately. There are various repetitions of portions of the text and the musical rhythm diverges considerably from the poetical before the refrain in each verse. The melody is one which possesses no attraction separately, but is highly effective in the ensemble.

## No. 5. MINNELIED.

(*Love-song.*)

In C; time,  $\frac{3}{4}$ ; "sehr innig, doch nicht zu langsam" (with much tenderness but not too slowly); words by Hölty; compass, D to F (or G); another edition in B flat; first line—"Holder klingt der Vogelsang." (When my radiant one is nigh.)

There are four verses, of which the first two are here given :

Holder klingt der Vogelsang  
 Wenn die Engelreine  
 Die mein Jünglingsherz bezwang  
 Wandelt durch die Haine.  
 Röther blühen Thal und Au  
 Grüner wird der Wasen  
 Wo die Finger meiner Frau  
 Maienblumen lasen.

*Translation. (E.)*

Sweeter sounds the songster's  
 chime,  
 Fairer beams the weather,  
 When the purest angel mine  
 Strays across the heather.  
 Blades of grass are green and  
 full,  
 Blooms more red and rosy,  
 Where my lady stoops to cull  
 Flow'rets for her posy.

The remaining two verses being in the same strain require no description. Of the four of which the whole song consists Nos. 1, 2 and 4 are to the same music; the latter, however, having the usual cadence prolongation. The third verse commencing :

Ohne sie ist alles todt (In her absence all is dead)

is a mournful setting on G pedal-bass, occupying only seven bars and finishing disconsolately upon an unaccented beat. It is, moreover, both introduced and quitted at one bar's notice, whereas in every other case a four-bar symphony intervenes.

The other verse settings are all eight-bar periods, bright and cheerfully melodious, the harmonies simple and C pedal-bass rather largely in request. An eight-bar symphony at conclusion.

On the whole a tuneful and comparatively easy song.

## OP. 72. FIVE VOCAL PIECES.

(Gesänge.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

No. 1.	ALTE LIEBE	...	...	...	...	...	(The old love.)
No. 2.	SOMMERFÄDEN	...	...	...	...	...	...(Gossamers.)
No. 3.	O KÜHLER WALD	...	...	...	...	...	(O, forest cool.)
No. 4.	VERZAGEN	...	...	...	...	...	... (Lament.)
No. 5.	UNÜBERWINDLICH	...	...	...	...	...	(The untameable.)

### NO. I. ALTE LIEBE.

*(The old Love.)*

**I**N G minor; time,  $\frac{6}{4}$ ; "bewegt, doch nicht zu sehr" (with animation, but not too fast); also "bewegter" (quicker) and "immer bewegter" (still quicker); then, towards conclusion, "allmählig wieder ruhig" (gradually more calm); words by Carl Candidus; compass, C to F; another edition in A minor; first line—"Es kehrt die dunkle Schwalbe." (The dusky swallow flieth.)

This is the song which Frau v. Herzogenberg christens "Henschel's dark swallows" because Brahms had made that singer a present of the manuscript when staying with the composer at Rügen in the summer of 1876. The text opens as follows:



Es kehrt die dunkle Schwalbe  
Aus fernem Land zurück  
Die fromme Störche kehren  
Und bringen neues Glück.

An diesem Frühlingsmorgen  
So trüb' verhängt und warm  
Ist mir als fänd ich wieder  
Den alten Liebesharm.

*Translation. (E.)*  
The dusky swallow wingeth  
Its way o'er land and sea:  
The gentle stork it bringeth  
A fresh-found joy to me.

For e'en this warm Spring morn-  
ing  
O'ercast with clouds of rain,  
Seems to forebode the dawning  
Of old love back again.

The development of the poem lies in describing the various imaginative monitions of presence of the old love.

The underlinings of the text in the above quotation represent the repetition of the words so treated in the setting. The corresponding repetitions do not, however, occur in the third and fourth verses; nor are the latter separated by an intermediate bar as are verses one and two. The fifth verse also proceeds in the same way as far as the end of its second line; the words being :

Es ruft mich aus der Ferne  
Ein Auge sieht mich an ;

*Translation. (E.)*  
Those tones so full of yearning  
That glance so loving still ;

Then a pause occurs, the meditative intent of which is rendered obvious by the words which follow, viz. :

Ein alter Traum erfasst mich  
Und führt mich seine Bahn ;

*Translation. (E.)*  
Forgotten dreams returning  
Soon bear me where they will.

These lines are then repeated so as to form the conclusion of the song, which is approached by a gradual return to the original peaceful tempo. Throughout the piece the composer relies upon his rhythm for the necessary unity, which is thus effectually preserved. In other respects the work is rather fantastic; and the middle portion (by which is meant that beginning with third verse as mentioned and which is performed in continual *accelerando*) is characterised by much modulation.

The prevailing figure of accompaniment is a rising quaver arpeggio, sometimes continuous and sometimes arrested at third and sixth beats.

Of melody in the popular sense there is perhaps very

little, but the song should have great attraction for singers nevertheless, being splendidly illustrative of the varying sentiment, and thoroughly vocal.

## No. 2. SOMMERFÄDEN.

(*Gossamers.*)

In C minor; time, common; "andante con moto"; words by Carl Candidus; compass, D to F; another edition in A minor; first line—"Sommerfäden hin und wieder." (On the summer breezes straying)

The words are as under :

Sommerfäden hin und wieder  
 Fliegen von den Himmeln nieder; •  
 Sind den Menschen Hirngespinnste  
 Fetzen goldner Liebesträume.  
 An die Ständen an die Bäume  
 Haben sie sich dort verfangen  
 Hochselbsteigene Gewinnste  
 Sehen wir darunter hängen.

The opening is a five-bar symphony, and the two verses, as indicated, are set to thirteen and fourteen bars respectively, divided by symphony of five and followed by one of two bars, or thirty-nine bars in all. The following is a translation (*E.*) of the above text :

Threads of gossamer are weaving,  
 Idly to each other cleaving;  
 As fond pictures of our dreaming  
 All too soon their plan is rended,  
 Now from wayside tree suspended,  
 Hopelessly entwined together,  
 How like human hopes in seeming,  
 Idly wafted hither—thither.

The two verses of which the song consists are set to the same music for the first two lines. After that they branch off independently, the first verse cadencing in the dominant. The melody consists generally of two-bar phrases, but the phrase-formation is erratic.

The accompaniment is such that the pianist will be well

satisfied in playing it alone. It is one of those which give colour to the supposition that the vocal line may have been superadded; and although such an idea may be laid aside the fact remains that the piano part in this case is practically a Bach-like two-part "invention." The quaver motion is full and continuous for the hands simultaneously, large use being made of contrary motion.

## No. 3. O KÜHLER WALD.

(*O, forest cool.*)

In A flat; time,  $\frac{3}{2}$  (cadence in alla breve); "langsam" (slowly); words by Cl. Brentano; compass, D to E flat (or F); another edition in B flat; first line—"O kühler Wald, wo rauschest du?" (Where dost thou wave, O, forest cool?)

The text is as under :

O kühler Wald, wo rauschest du  
In dem mein Liebchen geht?  
O Wiederhall, wo lauschest du  
Der gern mein Lied versteht?  
Im Herzen tief da lauscht der  
Wald  
In dem mein Liebchen geht  
In Schmerzen schlief du Wieder-  
hall  
Die Lieder sind verweht.

*Translation. (E.)*

O, forest glade! where wendest  
thou  
To mark her lonely way?  
Oh echo soft! where tendest thou  
To listen to my lay?  
My heart is as the forest glade  
To mark her lonely way;  
My sighs are as the echo soft  
To bear my song away.

If, as used to be said, all harmonies are discoverable in Bach, it may with equal truth be averred that all rhythms are discoverable in Brahms. Very often too he chooses a strikingly simple occasion to introduce us to something new. In this case the first three lines of the first verse and the last three of the second are all set to two-bar phrases. Nothing could be simpler; but the last line of the first verse and a repetition of the last line of the second are both set to three-bar phrases caused in the first instance by repetition of the words "mein Lied." An extra bar at the cadence is of course nothing to be surprised at, but we have a four-bar phrase given to the first line of second verse, and brought

about in a manner which is very remarkable. The verse is approached by a phrase in augmentation and in a removed key; when the rhythm of the original entry is resumed by repetition of the words "da rauscht."

There are one-bar symphonies to commence, to conclude and to separate the verses, which, added to the above, result in twenty-five bars. The change of time at the cadence is a mere convenience of notation, and the figuration of the accompaniment for second verse only a distribution of the previous material.

#### No. 4. VERZAGEN.

(*Lament.*)

In F sharp minor; time,  $\frac{3}{4}$ ; "bewegt" (lively—con moto); words by Carl Lemcke; compass, C sharp to F sharp; another edition in E minor; first line—"Ich sitz am Strande der rauschenden See." (I watch the waves as they beat on the shore.)

There are three verses; the first being as under :

	<i>Translation. (E.)</i>
Ich sitz' am Strande der rausch-	Along the shore of the murmuring sea I seek from care to part, In watching the play of the bil- lows, While peaceful, though sad at heart.
enden See	
Und suche dort nach Ruh'	
Ich schaue dem Treiben der	
Wogen	
Mit dumpfer Ergebung zu.	

The setting of the above comprises thirteen bars and is preceded by a symphony of four bars. The accompaniment is one of Brahms's happiest delineations of Nature, the subject being the breaking of the waves upon the seashore. The means employed are rushing arpeggio-figures in demi-semiquavers, and in keeping with the purpose in view their use is constant; besides which a characteristic prominence is given to the notes A and G sharp. The melody is entirely formed of two-bar phrases, the natural number of which is increased by repetitions of whole lines of the text. The same music is repeated for the second verse, which runs as follows :

	<i>Translation. (E.)</i>
Die Wogen rauschen zum Strande hin	I see the crests of the waves run high,
Sie schäumen und vergeh'n	And then no traces show;—
Die Wolken die Winde darüber	Whilst, borne by the waftings of heaven,
Die kommen und verweh'n.	The clouds, they come and go.

The melody is plaintive; and, even if the self-sufficiency of the accompaniment should cause the latter to appear to have been first written, stands unaffected as a natural expression of the text. The phrases become broader, or, in other words, they are of three instead of two-bar length, for the third verse; which is as follows:

	<i>Translation. (E.)</i>
Du ungestümes Herz sei still	Oh, long-impassion'd heart, be still!
Und gieb dich doch zur Ruh'	No restless vigil keep;
Du sollst mit Winden und Wogen	The winds and waves should suffice thee
Dich trösten—was weinst du?	For comfort—why should'st thou weep?

Near the conclusion the musical phrase is allowed to cross the poetical line, two phrases of two and four bars respectively (separated by a one-bar symphony) being given to the words

Dich trösten—was weinst du?

for the purpose of emphasising the concluding appeal. On the whole therefore this song, though short, is an important number.

## No. 5. UNÜBERWINDLICH.

*(The untameable.)*

In A; time, *alla breve*; "vivace"; words by Goethe; compass, G sharp to F sharp (octave and seventh); another edition in G; first line—"Hab' ich tausendmal geschworen." (Though I've vowed that I will perish.)

This is in the main a jovial song, notwithstanding the perturbed feeling here and there expressed, and offers good

field for display of voices of wide range, the compass embracing nearly two octaves.

There are four verses; as under :

Hab' ich tausendmal geschworen  
Dieser Flasche nicht zu trauen  
Bin ich doch wie neu geboren  
Lässt mein Schenke fern sie  
schauen.

Alles ist an ihr zu loben  
Glaskrystall und Purpurwein  
Wird der Propf herausgehoben  
Sie ist leer und ich nicht mein.

Hab' ich tausendmal geschworen  
Dieser Falschen nicht zu trauen  
Und doch bin ich neu geboren  
Lässt sie sich in's Auge schauen.

Mag sie doch mit mir verfahren  
Wie's dem stärksten Mann  
geschah  
Deine Scheer' in meinen  
Haaren  
Aller liebste Delila.

*Translation. (E.)*

Sworn have I that I would never  
In the bottle more confide;  
Yet my veins were tingling ever  
As the potion far I spied.

Praise to wine and glass be  
given,  
Raise the song of both on high;  
Once let bottle cork be riven  
Wine is gone—and so am I.

Sworn have I that I would never  
In my false one more confide;  
Yet my veins were tingling ever  
As the jade afar I spied.

As Delilah unto Samson  
So may'st thou do unto me;  
Blackest crime shall need no  
ransom,  
So Delilah 'tis by thee.

The figures of accompaniment are in themselves commonplace, but are rendered of novel effect by sudden interruptions and pointed contrasts; such, for example, as that presented by sudden quaver motion after reference to the oath in the third verse.

It should be noted that the opening bars of the symphony are a theme taken from D. Scarlatti and that the same phrase occurs prominently in other parts of the song.

Verse three is a completely free setting; the quasi-solemnity of the first two lines being represented by notes of double value. The agitation which follows this (as above mentioned) is very effective, and gains in this sense by reproducing the spirit of the first setting. Verses two and four are to the same music excepting augmentation for the latter's cadence. Four-bar symphonies at opening and conclusion; also between verses two and three. The other symphonies are of three-bar length. The settings for the verses range from fourteen to eighteen bars, and are therefore practically of equal length.

## OP. 74. TWO MOTETS.

*For Mixed Chorus, A Capella, Dedicated to Philipp Spitta.  
English Version by Mrs. Natalia Macfarren.*

- No. 1. WARUM IST DAS LICHT GEGEBEN DEM MÜHSELIGEN? (*Wherefore hath the light been given to a heart sorrowful?*)  
No. 2. O HEILAND, REISS DIE HIMMEL AUF (*O Saviour, ope the heavenly gates.*)

### NO. I. WARUM IST DAS LICHT GEGEBEN DEM MÜHSELIGEN?

*(Wherefore hath the light been given to a heart sorrowful?)*

**I**N four movements: first movement, in D minor; time, common (changing to  $\frac{3}{4}$ ); "langsam und ausdrucks-voll" (slowly and with expression).

Second movement, in D minor; time,  $\frac{6}{4}$ ; "wenig bewegter" (slightly faster).

Third movement, in C (afterwards F); time, common (afterwards  $\frac{6}{4}$ ); "langsam und sanft" (slow and soft).

Fourth movement, in D minor; chorale.

(a) *For S.A.T.B*

*(Text.)*

Warum ist das Licht gegeben dem Mühseligen und das Leben dem betrübten Herzen die des Todes warten und kommt nicht, und grüben ihr Wohl aus dem Verborgenen; die sich fast freuen und sind fröhlich, dass sie das Grab bekommen; und dem Manne dess Weg verborgen ist, und Gott vor ihm denselben bedeckt?

*Translation. (N. Macfarren.)*

Why is light given to the troubled in heart, and life to the afflicted who wait for death which comes not; who found their happiness upon the unseen, rejoicing to meet the grave; and to the man whose way is hidden and before whom God hath covered it?

*(b) For S.S.A.T.B.B.**(Text.)*

Lasset uns unser Herz sammt den Händen aufheben zu Gott im Himmel.

*Translation. (N. Macfarren.)*

Let us raise our heart and also our hands to God in heaven.

*(c) For S.S.A.T.B.B.**(Text.)*

Siehe, wir preisen selig die erduldet haben. Die Geduld Hiob häbt ihr gehöret und das Ende des Herrn habt ihr gesehen; denn der Herr ist barmherzig und ein Erbarmer.

*Translation. (N. Macfarren.)*

Behold! we account those happy who suffer. The patience of Job have ye heard and the end of the Lord have ye seen; for the Lord is merciful and compassionate.

*(d) Chorale, for S.A.T.B.**(Text.)*

Mit Fried' und Freud' ich fahr dahin in Gottes Willen; getröst ist mir mein Herz und Sinn, sanft und stille. Wie Gott mir verheissen hat—der Tod ist mir Schlaf worden.

*Translation. (E.)*

With peace and joy I yield my breath  
When God shall call me.  
The call of God it comforteth—  
Doth enthrall me.  
God I trust; and, e'en in death,  
Shall gentle sleep befall me.

In the above translation the rhythm of the chorale alone has been reproduced; this being necessary in connection with the explanations to follow. As usual, the selection (principally from the book of Job) is Brahms's own arrangement.

The first movement contains eighty-four bars, commencing with iterations of the word "Warum" (why) occupying three bars. It should be mentioned that at three other situations in the movement the word "Warum?" is also inserted; by which the meaning of the long sentence is rendered more clear and the effect correspondingly improved.

After the introduction mentioned we have a canon, which



is maintained strictly for sixteen bars, the entry being for S.A.T.B. in descending order. Five more bars lead us to the word "Herzen" (heart, in the phrase "to the troubled in heart") when "Warum" is repeated as above mentioned; followed by choral work with abundance of points of imitation for twenty-two bars, and by which we are carried to the phrase :

Dass sie das Grab bekommen; (That they meet the grave),

when "Warum" is again repeated.

Arrived now at the phrase :

Und dem Manne des Weg verborgen  
(And to the man whose way is hidden),

the movement changes to  $\frac{3}{4}$ . Then follow again twenty-two bars of choral work leading, this time, to a coda-like repetition of "Warum" occupying eight bars in diminuendo.

The second is a short movement of nineteen bars opening in canon, and in which the basses are silent for twelve bars. The canon then again enters (in descending order S.S.A.T.) both tenor and second bass being divided at the cadence, with, of course, an eight-part result.

This short movement naturally divides into two sections; the first being in canon and the second embracing also the bass parts. Each is a complete setting of the text of the movement and the time  $\frac{6}{4}$  is indicative of a somewhat lighter kind of polyphony.

The third movement is also in two sections of fourteen and eighteen bars of common and  $\frac{6}{4}$  times respectively. The first of these is a fine piece of choral writing against a cantus in soprano given to the words :

Siehe, wir preisen selig (Behold, we account those happy),

and following. The second begins at :

Die Geduld Hiob (The patience of Job),

and is founded upon the material of the second movement to which we may trace an indirect reference in the instruction—"Im vorigen Zeitmass" (time as before).

The fourth movement is a chorale in twelve bars, the setting being ordinary, with slightly-moving parts; and the rhythm being formed of phrases of 2, 2, 4, 2 and 2 = 12 bars. The reader who desires to understand its structure, however, must refer either to the text or its translation at the head of this notice; as although the phrases appear to be of such equal length, there are no two of them alike. Moreover, the four-bar phrase mentioned is a compound of two lines of text, and might therefore be subdivided.\*

The present work is one which has excited great admiration; and, in Deiter's opinion, it is Brahms's best work in this particular school. One cannot, however, gather much information from superlatives and the reader will probably prefer Frau v. Herzogenberg's opinions, which, even if not quite so well grounded, at least tell us more.

"Many thanks," says she (August 10, 1878) "for letting me take the motets with me to Arnoldstein. My feeble sight takes a long time to penetrate into such pieces, to find my way about them and feel that I am upon the track of their secrets. Firstly, I get an emotional impression, something like going into the nave of a great church just as the sun is setting. I receive an impression of the light and the tints with a distant view of the art which is the cause of all this unity. But for the rest I must have time; and when at last I have grown to penetrate it all and to direct my devotion to each separate point of beauty, then indeed there is no greater joy."

There is not only beauty but sound precept in this description, the sincerity of which is amusingly shown in one of the same lady's charming flippancies two years afterwards; on which occasion (July 11, 1880) she writes:

I picture that you are going to bring a lot of things this time—some in your portmanteau and some in your head—but I hope some

\* The above can scarcely be rendered clear without an appeal to the notation. The rhythm of the phrases corresponding to the six lines of text is as under:

Stanza	{	Line of text 1.		phrase of 2 bars	}	compound 4-bar phrase	bars 12.
		" " 2.		" " 2 "			
		" " 3.		" " 2 1/2 "			
		" " 4.		" " 1 1/2 "			
		" " 5.		" " 2 "			
		" " 6.		" " 2 "			

of the former so that we can take them in our hands and walk off with them. Ever since the Portsach\* motets I do so long for new chorus pieces, and feel about you just like the children do about St. Nicholas who has his pockets always full of good things: but motets or something of that sort is what I long for.

## No. 2. O HEILAND, REISS DIE HIMMEL AUF.

(*O Saviour, ope the heavenly gates.*)

For S.A.T.B.; in F minor; time,  $\frac{3}{2}$  (changing to  $\text{C}$   $\text{C}$  and common).

This piece is a varied chorale-setting and its description will therefore consist simply of that of the mode of treatment adopted in the various stanzas. Of these there are five, which will be taken singly; the first being as under:

	<i>Translation. (E.)</i>
O Heiland, reiss die Himmel auf,	Redeemer, open wide in Love,
Herab, herauf vom Himmel lauf,	The portals of Thy heav'n above,
Reiss ab vom Himmel Thor und	Spare aught that may our en-
Thür,	trance mar,
Reiss ab was Schloss und Riegel	The doors unlock, the gates unbar.
für.	

This is simply a plain statement, although the parts are allowed a certain independence, and enter and continue variously. Time,  $\frac{3}{2}$ .

The next stanza runs:

	<i>Translation. (E.)</i>
O Gott ein Thau vom Himmel	O God, a dew from Heaven send,
giess,	Do Saviour Thou in dew descend;
Im Thau herab o Heiland fliess,	Gather ye clouds, thus forth to
Ihr Wolken brecht und regnet aus	bring,
Den König über Jacobs Haus.	In rain on us, our Heav'nly King.

Chorale in soprano; varied treatment of other parts, with resultant crotchet-motion. Great freedom of individual-part treatment. Time,  $\frac{3}{2}$ .

Third stanza:

\* In allusion to the place where the present work was written.

	<i>Translation. (E.)</i>
O Erd' schlag' aus, schlag aus, o Erd',	Let earth break forth; and hence be seen,
Dass Berg und Thal grün alles werd,	Both hill and dale all dress'd in green,—
O Erd' herfür dies Blümlein bring,	Oh! Earth, prepare this fruit to bring,
O Heiland aus der Erden spring.	Oh! Saviour, from Earth's bosom spring.

Chorale in tenor; but in this case the theme is somewhat elaborated. This applies generally to the terminations of the lines; which, instead of being stated plainly, are allowed to branch off in imitation of the other parts. Time,  $\frac{3}{2}$ .

Fourth stanza :

	<i>Translation. (E.)</i>
Hie leiden wir die grösste Noth,	Grave need we face at ev'ry breath,
Vor Augen steht der bitt're Tod,	Before our eyes stands bitter death;
Ach komm, führ uns mit starker Hand,	Be Thou our Guide with mighty hand,
Von Elend zu dem Vaterland.	From sorrow to the Fatherland.

Chorale in bass; associated with stronger polyphonic effects. Crotchet-motion still prevailing. Time,  $\text{C} \text{C}$ .

Fifth stanza :

	<i>Translation. (E.)</i>
Da wollen wir all' danken dir,	Blest Saviour, be all thanks to Thee,
Unserm Erlöser für und für,	From now to all eternity;
Da wollen wir all' loben dich	We thus, Thy Holy Name to praise
Je allzeit immer und ewiglich.	Shall evermore our voices raise.
Amen.	Amen.

Chorale in free form, in soprano. Greater freedom generally than in the preceding verses. Prevailing crotchet-motion until the Amen, to which quaver motion and a highly-florid setting is assigned. Time, common; until the cadence, which is in  $\frac{3}{2}$ . The chorale which is the subject of this work is of sixteen bars, in four ordinary phrases of four bars each; and passes through no other tonality but its relative major.

OP. 75. FOUR BALLADS AND ROMANCES.

*For Two Voices with Pianoforte Accompaniment. Dedicated to his friend, J. Allgeyer. English Version by Mrs. Natalia Macfarren.*

- No. 1. EDWARD ... .. (Edward.)  
 (Alto and Tenor.)  
 No. 2. GUTER RATH ... .. (Counsels.)  
 (Soprano and Alto.)  
 No. 3. SO LASS UNS WANDERN ... .. (Thus we will wander.)  
 (Soprano and Tenor.)  
 No. 4. WALPURGISNACHT ... .. (Walpurgisnacht.)  
 (Two Sopranos.)

NO. 1. EDWARD.

(Edward.)

**I**N F minor; time, common; "allegro"; words, a Scottish ballad from Herder's folk-songs; first line—"Dein Schwert wie ist's von Blut so roth?" (My son, why doth thy sword drop blood?)

The text opens as follows:

(Mother).

Dein Schwert wie ist's von Blut so roth?  
 Edward!

Und gehst so traurig her?  
 O! . . . .

(Edward).

O ich hab' geschlagen meinen Geier todt  
 Mutter!

Und keinen hab' ich wie er.  
 O! . . . .

(*Mother*).  
 Dein Geier's Blut ist nicht so roth,  
   Edward!  
 Mein Sohn bekenn mir frei.  
   O! . . . .

(*Edward*).  
 O ich hab' geschlagen mein Rothross todt  
   Mutter!  
 Und war's so stolz und treu.  
   O! . . . .

Similar couplets follow expressive of the mother's doubt, and fear that her son may have a more serious cause for grief. At last he confesses to having killed his father and declares his intention to forsake his castle and wander on the face of the earth, as everlasting penance. Neither wife nor child shall see him more; and the *dénouement* of the piece follows where he curses his mother for having counselled him to the bitter deed.

The above quotation here follows in translation (*E.*):

(*Mother*).  
 Why is thy sword with blood so red?  
   Edward!  
 Why dost thou look so sore?  
   Oh! . . . .

(*Edward*).  
 Oh! 'tis that I've stricken my falcon dead,  
   Mother!  
 And have ne'er a falcon more.  
   Oh! . . . .

(*Mother*).  
 Thy falcon's blood is not so red,  
   Edward!  
 My son! I plead anew.  
   Oh! . . . .

(*Edward*).  
 Oh! 'tis that I've stricken my charger dead,  
   Mother!  
 That was so staunch and true,  
   Oh! . . . .

It should firstly be noted that these pieces are not described as "duets," but as ballads and romances for two voices. The distinction lies in the almost total absence of effects for the voices in combination; or, to put it another way, in the fact that the two voices are not required for the expression of any sentiment in common between the two

characters represented—that they are engaged in stating opposite views, and that, therefore, dialogue continually results. Only in No. 3 of the present set does anything of the nature of combined vocal effect present itself; as will be noticed under its own heading. Elsewhere, the nearest approach to combination occurs when the last note of the vocal phrase of one voice is simultaneous with the first note of that of the other; and in the present number even that is absent. We have therefore (as far as the mere means called into requisition is concerned) only to deal with a melodic succession of varied timbre and its accompaniment.

We open with a two-bar symphony; when a setting of nineteen bars comprises the two couplets forming question and reply as indicated in the quotation given. This music is repeated for the second verse. The third verse also opens in the same way; but the reply, being that in which Edward confesses his crime, is the occasion for an entirely new departure. Hitherto the accompaniment has been in continuous semiquaver motion at very low pitch and otherwise of lugubrious character. Now it suddenly breaks off with detached chords; everything (including the key, which is now D flat) being changed except the rhythm; *à propos* of which we may remark that a great feature with Brahms is to retain unity of design by fidelity to his rhythm, even whilst everything else is completely transformed. At the conclusion of this verse the semiquaver motion returns; but grows calmer, by being reduced to triplet quavers, as the mother (at entry of the next verse) seeks to know the nature of her son's self-imposed penance. The accompaniment is now at extremely low pitch and more lugubrious than ever; but the vocal parts both return to the original design, and practically to the same notes.

For the next two verses the setting merely deviates in detail, until the portion already alluded to as assigned to Edward's confession of his crime finds its counterpart in the vehement curse with which the piece concludes. The horror of the subject is well depicted; so well indeed that effects purely musical stand rather in abeyance. Needless to say, the piece is difficult for all three performers concerned, and bespeaks considerable freedom in delivery if its dramatic effect is to be realised.

## No. 2. GUTER RATH.

*(Counsels.)*

In E (afterwards G); time,  $\frac{2}{4}$  (changing to  $\frac{6}{8}$   $\frac{2}{4}$ ); "lebhaft und lustig" (*allegretto giocoso*); words from "Des Knaben Wunderhorn"; first line—"Ach Mutter, liebe Mutter!" (Oh mother, dear my mother!)

The opening words are as under :

*First Quotation.**(Daughter).*

Ach Mutter, liebe Mutter!  
 Ach gibt mir einen Rath:  
 Es reitet mir alle Frühmorgen  
 Ein hurtiger Reuter nach.

*(Mother).*

Ach Tochter liebe Tochter!  
 Den Rath, den geb' ich dir:  
 Lass du den Reuter fahren,  
 Bleib noch ein Jahr bei mir.

The advice, however, is not to the daughter's liking; and, though fond of her home, she prefers her lover. The mother replies that, in that case, she had better go; but, as she requires money to buy clothes with, and the mother cannot afford to give her any, she curiously betakes herself to regret not having been born a boy, so that she might earn money by serving the emperor; though how that would have helped the pursuit of her love the piece does not explain. Taking things as they are, however, we do not get beyond this aspiration, and the piece concludes as follows:

*Second Quotation.**(Daughter).*

Wär ich ein Knab geboren  
 Ich wollt zieh'n uber Feld  
 Ich wollt die Trommel rühren  
 Dem Kaiser wohl um sein Geld.

The foregoing quotations here follow in translation (*E.*):

*First Quotation.**(Daughter). Opening.*

Ah mother, dearest mother!  
 I'd counsel ask of thee.  
 There rides in the morning so early  
 A gay cavalier to me.



*(Mother).*

Ah daughter, dearest daughter !  
 I'd counsel give to thee.  
 Leave rider to his riding,  
 Stay thou a year with me.

*Second Quotation.**(Daughter). Conclusion.*

Were I a boy, how gladly  
 I'd go for a soldier bold,  
 To roll of the drum fight madly  
 For emperor and his gold.

This piece is of much more conventional type than the preceding. The first quotation given constitutes one verse of it; the second verse being sung to the same music. A change to the key of G now takes place, the third verse having a new setting, and the fourth verse (instead of being in dialogue) being assigned exclusively to the daughter. For its conclusion, as quoted above, the movement quickens, and we return to the opening theme, "lebhaft," with exultant cadence for conclusion; so that not only, as already remarked, is combined vocal effect completely absent, but one voice disappears long before end of the piece. This is a feature likely to prevent it from being regarded with much favour; though on the other hand, the melody is charming and the accompaniment piquant and graceful. There are also one or two characteristic effects such as a prancing figure at:

Es reitet alle frühmorgen (There rides in the morning so early),  
 and drum-roll at the concluding portion.

### No. 3. SO LASS UNS WANDERN.

*(Thus we will wander.)*

In D; time, common; "anmuthig bewegt und sehr innig" (andante grazioso e molto espressivo); words from the Bohemian by Jos. Wenzig; first line—"Ach Mädchen, liebes Mädchen." (Ah! maid, of maids the fairest.)

The text opens thus:

(He)  
 Ach Mädchen, liebes Mädchen,  
 Wie Schwarz dein Auge ist!  
 Fast fürcht' ich, es verzaubert  
 Mich einst voll arger List.

(She)  
 Und wär mein Auge schwärzer  
 Um vieles schwärzer noch  
 Dich Liebster mein verzaubern  
 Ich thät es niemals doch.

Translation. (E.)

(He)  
 Ah! maiden, dearest maiden,  
 With eye as black as sloe;  
 I dread its witching power,  
 It captivates me so.

(She)  
 And were mine eye still darker,  
 With e'en the power to kill,  
 Naught should befall my darling,  
 Save I should love him still.

The timidity of the lover's replies furnish occasion for the requisite impulse; until, upon his wondering whom Heaven may have assigned for his heart's choice, he is reproached with entertaining such thoughts, seeing that he already has the lady's promise. Thus assured, he joins her in the concluding verse, embodying the sentiment upon which the title of the song rests:

(Both)  
 Wir wollen lustig wandern  
 Bergüber und thalein  
 Die grossen freien Wälder  
 Sind unser Kämmerlein.

Translation. (E.)  
 So gladly shall we wander,  
 And rove by hill and dale,  
 For us shall forest greenwood  
 As homestead hence avail.

The melody is refined and the accompaniment full of interest besides which the piece falls more suitably into the "duet" category as the following combination will show:

( So kann ich mit dir wandeln )	} ( Thus shall I wander with thee )
( So kannst du mit mir wandeln )	

Translation. (E.)

The last word of the piece:

"Kämmerlein,"

reminds one of Frau von Herzogenberg writing (Jan. 16, 1878) and saying:

I am studying "So lass uns wandern" with the tenor, Mr. W., and giving myself unspeakable pains to make it as beautiful as possible; but somehow when he gets to "Kammerlein" he can't get hold of the B flat, E, A, D; and that makes a good *ensemble* very difficult to get.

## No. 4. WALPURGISNACHT.

*(Walpurgnacht.)*

In A minor (finishing major); time,  $\frac{2}{4}$  (accompaniment  $\frac{6}{8}$ ); "presto"; words by Willibald Alexis; first line—"Lieb' Mutter, heut' Nacht heulte Regen und Wind." (Good mother, last night how the tempest.)

The text opens as under :

<i>(Daughter)</i>	<i>Translation. (E.)</i>
Lieb' Mutter, heut' Nacht heulte Regen und Wind.	<i>(Daughter)</i> Dear Mother, last night raged the tempest so wild.
<i>(Mother)</i>	<i>(Mother)</i>
Ist heute der erste Mai, liebes Kind!	To day is incoming of May, dearest child!
<i>(Daughter)</i>	<i>(Daughter)</i>
Lieb' Mutter, es donnerte auf dem Brocken, oben.	Dear Mother, the storm was on the Brocken swelling.
<i>(Mother)</i>	<i>(Mother)</i>
Lieb' Kind, es waren die Hexen droben.	Dear child, 'tis yonder the witches' dwelling.

The daughter declares that she would not like to see witches, wonders if any are in the village, and is told that there are not only some much nearer than that, but that they also fly about on clouds, ride on broom-sticks and keep their vigils on the Brocken. Just as they are speaking a noise is heard in the chimney—that of a witch passing out into the night; and, finally, her mother's broom-stick cannot be found, which reminds her that, on the previous night her mother's bed had also remained empty :

*(Daughter).*  
Ach Mutter, dein Bette war leer in der Nacht.

*(Mother).*  
Deine Mutter hat oben auf dem Blocksberg gewacht.\*

The homely remarks of Frau v. Herzogenberg on the

\* *(Daughter)* Ah! mother, *thy* bed, too, was vacant last night?

*(Mother)* 'Twas *thy* mother who yonder did watch on the height!

subject of this piece will surely interest the reader. Writing from Leipzig (March 1, 1878) she says to Brahms:

You know what pleasure every little shaving out of your workshop causes in Humboldt Street: therefore, so much the more does such a "shuddery" beautiful witches' duet. The words are very catching; and I got quite angry with a certain learned professor to whom I read them, and who laughed outright. Poor fellow! Grimms's fairy tales never rocked him to sleep. I like having my blood run cold whenever I try it; although of course I know beforehand that the mother goes up the chimney. Soon I shall be studying it with young Röntgen; and she has such a little innocent soprano voice that I shall make a splendid witch in comparison. It is all very beautiful; as, for example, to fall at once so completely into the situation; then, to have the doubling of the voice part by the bass at:

Es ist heute der erste Mai, liebes Kind—\*

and, later, when the anxious phrase of the daughter:

Ach Mutter was reiten die Hexen†

is repeated by the accompaniment while the mother is answering, so that the daughter's voice seems to flow on while she is silent; to hear how the answer is the inversion of the question; besides having the effect increase towards the end, something like in "Edward." Don't be angry if I sing:

"Ob im Dorf wohl Hexen sind"‡

so as to bring the word *ob* to the strong beat. It is only just to please Kipke,§ you know.

The "witch-on-the-broomstick" figure is easily discernible in the accompaniment. The vocal parts form an animated dialogue throughout, and their rhythm is extremely simple. It consists in fact of nothing more than an interminable series of four-bar phrases, broken only at the last line of the second quotation given above, with which the mother finishes the piece alone. This takes place at the tenth alternation of such phrases; so that the reader may judge that, but for abundance of contrast in other directions the effect would become tiresome.

\* To-day is the first of May, my child.

† Ah, mother, why do the witches ride?

‡ If there are any witches in the village.

§ Kipke was a critic who had reproached Brahms with faults of declamation.

It is very natural to us to beget a notion, consequent upon the immense use commonly made by Brahms of rhythmical resources, that he could not get on without variety in the disposition of his phrases. Here, however, is a piece (and not one of the least successful) in which he has renounced the special employment of rhythmic resources altogether.

OP. 82. NÄNIE.

*For Chorus and Orchestra. Dedicated to Frau Hofrath  
Henriette Feuerbach. English Version by  
Mrs. J. P. Morgan.*

**I**N D (changing to F sharp); time,  $\frac{4}{4}$  (changing to common); "andante"  $\text{♩} = 100$  (changing to "piu sostenuto"  $\text{♩} = 76$ ); scored for two flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, drums and strings (with harp *ad libitum*); words by Schiller; piano arrangement by the composer; first line—"Auch das Schöne muss sterben." (And the beautiful, too, must die.)

The text is as follows:

Auch das Schöne muss sterben!  
Das Menschen und Götter  
bezwinget  
Nicht die eiserne Brust rührt es  
des stygischen Zeus.  
Einmal nur erweichte die Liebe  
den Schattenbeherrscher,  
Und an der Schwelle noch, streng,  
rief er zurück sein Geschenk.  
Noch stillt Aphrodite dem schönen  
Knaben die Wunde,  
Die in den zierlichen Leib grausam  
der Eber geritzt.  
Nicht errettet den göttlichen Held  
die unsterbliche Mutter,  
Wenn er, am skäischen Thor  
fallend, sein Schicksal erfüllt.

*Translation. (E.)*

The Beautiful also dieth! Though  
men and the gods alike moving,  
Stirs it never the heart, bronzed,  
of the Stygian Jove;  
Once alone did Love soften the  
Lord of the Shadows,  
Who, while still at the threshold  
roughly recalled his goodwill.  
Still comes Aphrodite to soothe  
the wounds of the hero,  
Which on his beautiful form,  
cruel, the Boar doth inflict.  
Even mother immortal is pow'r-  
less her hero to rescue,  
As at Troy's gate he succumbs,  
destiny being fulfilled.

Aber sie steigt aus dem Meer mit  
 allen Töchtern des Nereus,  
 Und die Klage hebt an um den  
 verherrlichten Sohn.  
 Siehe, da weinen die Götter, es  
 weinen die Göttinnen alle,  
 Dass das Schöne vergeht, dass das  
 Vollkommene stirbt.  
 Auch ein Klaglied zu sein im  
 Mund der Geliebten ist herr-  
 lich,  
 Denn das Gemeine geht klanglos  
 zum Orkus hinab.

But she comes up from the sea,  
 bringing the daughters of  
 Nereus,  
 And lamenting begins over her  
 glorified son.  
 See! weep also the gods;—See, the  
 goddesses too are deploring  
 That the Beautiful dieth—fadeth  
 perfection away.  
 Song of mourning to draw from  
 heart of our loved ones is  
 glory;  
 For the unworthy descend ever to  
 Orcus unsung.

This work is dedicated to the mother of the painter Feuerbach, who had been a true art companion of Brahms, and whose death at Rome in April, 1880, directed the composer's thoughts to Schiller's mournful piece. "Nänie" (nænia, or nenia) was the name given in ancient Rome to the funeral songs which women called Præficæ were paid to sing. These songs were generally the compositions, or even the improvisations, of the women themselves, who, as hirelings, were not likely to produce anything of merit; and accordingly the term came to be contemptuously employed to describe any song of unworthy description. This renders it likely that Schiller may have intended his title to stand rather for the name of the particular goddess who was invoked on such occasions, and whose temple is mentioned by Festus. The poem is in sonnet form; and, as will be seen from its contents, is beautifully appropriate to the occasion for which the Brahms setting was designed.

The music, for purposes of exposition, is divisible into (*a*) original statement with development, and (*b*) the hymn-theme in F sharp, with its allied groups and return. The whole composition comprises one hundred and eighty bars, of which the two sections mentioned represent respectively eighty-four and ninety-six.

The style of the first of these divisions is both pastoral and polyphonic, the combination of which qualities produces a tinge of solemnity so beautifully appropriate to the references contained in the poem, that it would be difficult now to imagine the latter set in any other way. Yet, at its first performance in England, in March, 1883, it was not well received, apparently through having been preceded by

Goetz's setting of the same words; to which the reader is referred in the event of his desiring to compare.

We open with an orchestral prelude of twenty-four bars in the style described. The spirit of the fugato, with which the voices open, is present; but merely fragmentary quotations of its actual material occur.

The soprano leads off with the opening text to a flowing legato subject of four bars, the accompaniment to which is of such typically "organ" character that occasion may be taken here to mention the whole work as eminently suitable for organ arrangement. The answer (in four bars by the alto) is tonal; the subsequent choral working of fourteen bars (in which tenor and bass enter tonally and in stretto) leading to half-close on the dominant, and the whole, so far, absorbing two lines of text.

For the next two lines the process is now repeated. First, a new bass lead of four bars in the dominant, followed by choral working of fourteen bars (in which, this time, soprano and alto answer in stretto and tonally) leading to a half-close on the dominant and again absorbing two lines of text.

The change of sentiment at the fifth line :

Noch stillt Aphrodite (Still comes Aphrodite),

is expressed by a new lead of two bars (and in thirds, in the key of F) for tenor and bass. This is followed by a four-bar reply (in the octave by soprano and alto); and from this moment greater motion appears in the orchestra and continues in varying degrees until the return. With thirteen more bars of similar choral working we have completed eight lines of text; and, with them, the first section of the work. The close is upon the chord of C sharp as dominant; and the orchestra, accordingly, in one intermediate bar, introduces us alike to the key of F sharp, to common time, and to the hymn-like theme already alluded to, which forms the subject of the second section, commencing with the words :

Aber sie steigt aus dem Meer (But she comes up from the sea).

Of the six lines of text to follow it is necessary to study the disposition, as much which relates to the general inten-



tion of the work may be gathered therefrom. Hitherto the text has been simply narrated in musical setting; which we easily gather from the fact that sixty bars have sufficed for the entire first section of eight hexameters. For the first two lines of the present section (which the reader will easily perceive concludes what may be called the "narrative" portion of the poem) the same mode of treatment continues; twelve bars of the hymn-theme, in common time, sufficing for their treatment. But, with the lines commencing:

Siehe, da weinen die Götter (See! weep also the gods),

and which are devoted to sad reflections upon the whole theme (or, in other words, to what Brahms had most in view to illustrate), there is considerably more reiteration of the text. No less than forty-four and forty-one bars respectively are devoted to the last two sub-sections of two lines each; besides which it is important to note how pointedly these are separated in the setting, and how obvious the intention of this feature. At the words:

Auch ein Klaglied zu sein im Mund der Geliebten

(Song of mourning to draw from heart of our lov'd ones),

what could be more natural or beautiful than a return to the opening theme? By close study of his text Brahms seems ever to alight upon some feature of its contents whereby he is enabled to bring it into happy conformity with the musical structure. And so it is in this case; for the return, so desirable from a purely musical point of view, seems to be equally required by the poem.

Nothing, too, could be more symmetrical than the internal arrangements of the said sub-sections; the first (of forty-four bars) consisting of twenty-two free-working and twenty-two return to the hymn-theme and modulation to D (tempo primo and  $\frac{9}{4}$ ) for original subject. The second (of forty-one bars) is distributable into eight for reminiscence of opening prelude, four for soprano lead, and twenty-nine for choral working.

Another feature of the Brahms treatment is that, at con-

clusion, the two last lines are inverted; and the work closes with the word "herrlich," thus:

Auch ein Klaglied zu sein . . . . ist herrlich  
(Song of mourning to draw . . . . is glory),

by means of which a most impressive cadence is reached.

OP. 84. FIVE ROMANCES AND SONGS.

(Romanzen und Lieder.)

*For One or Two Voices with Pianoforte Accompaniment.  
English Version by Mrs. Natalia Macfarren.*

No. 1.	SOMMERABEND	...	...	...	...	( <i>Summer Evening.</i> )
No. 2.	DER KRANZ	...	...	...	...	( <i>The Wreath.</i> )
No. 3.	IN DEN BEEREN	...	...	...	...	( <i>Amongst the Berries.</i> )
No. 4.	VERGEBLICHES STÄNDCHEN	...	...	...	...	( <i>The Vain Suit.</i> )
No. 5.	SPANNUNG	...	...	...	...	( <i>Strained Greetings.</i> )

NO. 1. SOMMERABEND.

(*Summer Evening.*)

**I**N D minor (and major); time,  $\frac{2}{4}$ ; "andante con moto"; words by Hans Schmidt; compass, B to D;\* first line — "Geh' schlafen, Tochter, schlafen." (Go slumber, daughter, slumber.)

The reader might not easily apprehend the nature of these songs from the above description. They are not, as he might suppose, set with an *ad libitum* second part;† and the only reason why they may suitably engage a second voice is that the poetical expression proceeds from two imaginary characters after the manner of "Liebestreu" in Op. 3.

Nos. 1 to 3 resemble one another in the respect that the two characters are, in each of these cases, mother and

\* This is the extreme range assuming both characters to be taken by the same voice.

† There is one exception to this, at the conclusion of No. 5.

daughter; to which it may be added that the words of these three songs are by the same author.

The full text of No. 1 is here given :

*(The Mother.)*

Geh! schlafen, Tochter, schlafen!  
Schon fällt der Thau auf's Gras  
Und wen die Tropfen trafen  
Weint bald die Augen nass.

*(The Daughter.)*

Lass weinen, Mutter, weinen!  
Das Mondlicht leuchtet hell,  
Und wem die Strahlen scheinen  
Dem trocknen Thränen schnell.

*(The Mother.)*

Geh' schlafen, Tochter, schlafen!  
Schon ruft der Kauz im Wald  
Und wen die Töne trafen  
Muss mit ihm klagen bald.

*(The Daughter.)*

Lass klagen, Mutter, klagen,  
Die Nachtigall singt hell  
Und wem die Lieder schlagen  
Dem schwindet Trauer schnell.

*Translation. (E.)*

*(The Mother.)*

Go sleep! my child! be sleeping  
As night it draweth near,  
Far from the dewdrops keeping,  
Or shed'st thou many a tear.

*(The Daughter.)*

Yet mother, were I weeping,  
The moon it shineth clear,  
Its kindly rays are sweeping  
Away my ev'ry fear.

*(The Mother.)*

Go sleep! my child! be sleeping  
Ere ogre doth appear,  
Unless thou would'st be reaping  
His weary lot and drear.

*(The Daughter.)*

Yet mother, even weeping,  
As nightingale I hear,  
With joy my heart is leaping,  
At song I hold so dear.

These four short stanzas, in consideration of the two characters involved, naturally resolve into two divisions, and these are set to the same music which is simple, as is also that of the whole of the remaining numbers of the present set.

The accompaniment consists of continuous syncopation in the right hand with ordinary two-crotchet bass; the only deviation from which is a slight change to triplets at incoming of the major.

## No. 2. DER KRANZ.

*(The Wreath.)*

In G minor (and major); time,  $\frac{6}{8}$ ; "allegro grazioso"; compass, A to G (octave and seventh); words by Hans

Schmidt; first line—"Mutter, hilf mir, armen Tochter."  
(Mother, hear thy troubled daughter.)

The words are as follows:

*(Daughter.)*

Mutter, hilf mir, armen Tochter,  
Sieh nur was ein Knabe that:  
Einen Kranz von Rosen flocht er  
Den er mich zu tragen bat.

*(Mother.)*

Ei, sei deshalb unerschrocken  
Helfen lässt sich dir gewiss!  
Nimm den Kranz nur aus den  
Locken  
Und den Knaben, den vergiss.

*(Daughter.)*

Dornen hat der Kranz, o Mutter,  
Und die halten fest das Haar  
Worte sprach der Knabe, Mutter  
Und die denk' ich immerdar.

*Translation. (E.)*

*(Daughter.)*

Mother help thy trustful daughter,  
From her swain she e'en did take,  
This the comely wreath he brought  
her—  
She to wear it for his sake.

*(Mother.)*

Greater far are most distresses.  
Such a case right soon is met:  
Take the wreath from out thy  
tresses—  
And thy swain do thou forget.

*(Daughter.)*

But the wreath hath thorns, too,  
mother!  
Clinging closely to my hair:  
At my heart his words, too,  
mother!  
Cling, and lie serenely there.

A feature of the setting is the contrast between the sadness of the daughter's strains and the firmness of those of the mother. This contributes greatly to the brilliancy of the conclusion; where, with a transition to the major, at the words:

Worte sprach der Knabe

and in phrases of greater rhythmical breadth the daughter delivers the final words.

The accompaniment is principally formed of continuous semiquaver arpeggio passages, but is of varied character.

### No. 3. IN DEN BEEREN.

*(Amongst the Berries.)*

In E flat (and B); time,  $\frac{2}{4}$ ; "sehr lebhaft" (very lively); words by Hans Schmidt; compass, F sharp to G; first line—"Singe, Mädchen, hell und klar." (Sing, my daughter, clear and loud.)

The poem in this instance is of the same extent as No. 1, and is treated in the same way; viz., in two divisions, each to the same music. The text of the first of these divisions is here quoted:

	<i>Translation. (E.)</i>
<i>(Mother.)</i>	<i>(Mother.)</i>
Singe Mädchen, hell und klar, Sing' aus voller Kehle, Dass uns nicht die Spatzenschaar Alle Beeren stehle.	Sing, my daughter, clear and loud, Give thine utmost power, Otherwise the sparrow-crowd Berries all devour.
<i>(Daughter.)</i>	<i>(Daughter.)</i>
Mutter! mag auch weit der Spatz Flieh'n vor meinem Singen, Fürcht' ich doch es wird den Schatz Um so näher bringen.	Mother! though the feath'ry throng Fly before my singing. There is one my very song, Likely will be bringing.

The incoming of the daughter's part is in B; the key-contrast thus exhibited seeming to be that upon which the composer most relies, as, in every other respect, the style of the remainder of the setting is the same. The return to the original key takes place at the last line:

Um so näher.

The accompaniment is in double notes for the hands alternately; but effect is given to only one syncopation in each bar, and ordinary quaver motion is assumed at the return to the original key.

#### No. 4. VERGEBLICHES STÄNDCHEN.

*(The Vain Suit.)*

In A; time,  $\frac{3}{4}$ ; "Lebhaft und gut gelaunt" (lively and with good humour); words a folk-song of the Lower Rhine; compass, E to F sharp; first line—"Guten Abend! mein Schatz." (Fair good even, my darling.)

The characters here, as also in the following number, are lovers; and in each case a certain humour appears, which the quotations given will sufficiently explain. The text of the present song opens as under :

<i>Translation. (E.)</i>	
<p><i>(He.)</i> Guten Abend mein Schatz, guten Abend mein Kind Ich komm' aus Lieb zu dir. Ach mach' mir auf die Thür Mach' mir auf die Thür!</p>	<p><i>(He.)</i> So good ev'ning, my pet, good ev'ning, my dear! I come for love of thee, So ope' the door to me. Ope' the door to me.</p>
<p><i>(She.)</i> Mein Thür ist verschlossen, ich lass dich nicht ein; Mutter, die räth mir klug, Wärst du herein mit Fug Wärs mit mir vorbei.</p>	<p><i>(She.)</i> My door it is locked and you can- not come in, I can but tell thee—No! Mother advised me so;— Or 'twere ill with me.</p>

The second verse leads off in the minor; no doubt as humorously expressive of the lover's disappointment. It brightens however at the cadence, though all its pleading is lost upon the maid, the resolution of whose reply will be best conveyed in her final words :

Geh' heim zu Bett! Gute Nacht! (Go home to bed! Good night!).

The music is simple and melodious, and the accompaniment presents no special feature.

## No. 5. SPANNUNG.

*(Strained Greetings.)*

In A minor (and major); time,  $\frac{3}{8}$ ; "Bewegt und heimlich" (con moto); words, a folk-song of the Lower Rhine; compass, E to G; first line—"Gut'n Abend, gut'n Abend, mein tausiger Schatz." (Good ev'ning, a thousand-fold greeting, my dear.)

The opening text is as under :

	<i>Translation. (E.)</i>
<i>(He.)</i>	<i>(He.)</i>
Gut'n Abend, gut'n Abend mein tausiger Schatz	Good ev'ning, good ev'ning my frolicsome pet,
Ich sag' dir guten Abend:	I bid thee fair good ev'ning;
Komm du zu mir, ich komme zu dir,	Come thou to me, or I go to thee,
Du sollst mir Antwort geben	Thine answer I'll be having—
Mein Engel!	My angel!
 <i>(She.)</i>	 <i>(She.)</i>
Ich kommen zu dir, du kommen zu mir?	What, I go to thee, or thou come to me?
Das wär' mir gar keine Ehre;	That would be no great honour;
Du gehst von mir zu andern	Go now from me to others as fair.
Jungfrau'n,	See! I know all about it—
Das hab' ich wohl vernommen,	My angel!
Mein Engel!	

The accompaniment is formed from a slightly syncopated figure during the first section, after which we have a continuous counterpoint of semiquavers against the voice part. In this song an *ad libitum* part for a second voice in combination occurs at the conclusion of the fourth verse; when all ends happily. The maid protests that she has no other love, and that she will no longer listen to any idle tales. In short she relents; and with such exuberance of feeling that, in company (this time) with the adored one, she sings:

Komm du zu mir, ich komme zu dir  
Wir bleiben uns beide getreue:—  
Mein Engel!\*

The general simplicity of this set of songs renders them specially suitable as a means of first acquaintance with the composer. No. 4 seems to be the piece generally in favour; but the preference for it bears no meaning in any way detrimental to the remainder.

*Translation (E.)*

\* True thou to me, and I to thee,  
So may we hence for ever be,  
My angel!



## OP. 85. SIX SONGS.

(Lieder.)

*For Solo Voice with Pianoforte Accompaniment.*

*English Version by Mrs. Natalia Macfarren.*

No. 1.	SOMMERABEND	...	...	...	...	...	(Summer Eve.)
No. 2.	MONDENSCHEN	...	...	...	...	...	(Moonbeams.)
No. 3.	MÄDCHENLIED	...	...	...	...	...	(Servian Maiden's Song.)
No. 4.	ADE	...	...	...	...	...	(Farewell.)
No. 5.	FRÜHLINGSLIED	...	...	...	...	...	(Spring Morn.)
No. 6.	IN WALDEINSAMKEIT	...	...	...	...	...	(In Lonely Wood.)

### NO. I. SOMMERABEND.

(*Summer Eve.*)

**I**N B flat; time, common; "langsam" (slowly); words by H. Heine; compass, B to D; another edition in G; first line—"Dämmernd liegt der Sommerabend." (Twilight spreads o'er wood and meadow.)

There are three verses; the first and third being set to the same music. The following is a quotation of the first verse:

Dämmernd liegt der Sommer-		Translation. (E.)
abend		
Über Wald und grünen Wiesen:		Summer eve in shade is veiling
Goldner Mond im blauen Himmel		Field and forest—all grows
Strahlt herunter, duftig labend.		dimmer,
		Mark the moonlight's golden
		glimmer,
		Fragrance of its beams inhaling.

The accompaniment consists of right hand syncopations which do not cross the bar-line and are sometimes broken

at half-bar, according to the phrase. They are afterwards transferred to left hand whilst the right hand moves with the voice. At the return there is a slight figuration in triplets for left hand with counter melody in the right.

## NO. 2. MONDEN SCHEIN.

(*Moonbeams.*)

In B flat;\* time, common; "langsam" (slowly); compass, D to G; another edition in G; words by H. Heine; first line—"Nacht liegt auf dem fremden Wegen." (Night with sable wing descendeth.)

This little song is composed through so freely that the poetical form may be said to be obliterated. Firstly, as mentioned at the indication of key, we have a purely fantastic setting of the first two lines; then a verse-like departure in the music at the middle of the poetical stanza, and finally the obscurity of the entry of the second stanza is increased by its starting with a six-bar phrase. From thence to the end is in continual *rallentando*, during which absence of all reference to the foregoing seems to impart an impromptu character to the whole. Immunity from formal conditions being generally viewed as a privilege of such short compositions, in this case it may be fairly said that the privilege has not been overlooked.

The text runs as follows :

		<i>Translation. (E.)</i>
Nacht liegt auf dem fremden		Strange the road and night is
Wegen		falling.
Krankes Herz und müde Glieder		Tired of limb, no comfort near me,
Ach da fließt wie stiller Segen		Comes thy light, sweet Moon!
Süßer Mond dein Licht hernieder.		recalling
		Voices soft to guide and cheer me.

\* There is a quasi recitative of nine bars during which no tonality is really established; direct assertion of the key first occurring at the words :

Ach da fließt, wie stiller Segen  
Süßer Mond, dein Licht hernieder.

The accompaniment (from entry of the principal key) consists of right hand counter-melody and syncopated bass, with triplet figuration towards conclusion.

### No. 3. MÄDCHENLIED.

(*Servian Maiden's Song.*)

In A minor; time,  $\frac{5}{4}$  (slight  $\frac{6}{4}$ ); "gehend" (andante); words, from the Servian, by Siegfried Kapper; compass, G to G; another edition in F minor; first line—"Ach, und du mein kühles Wasser." (Ah! my cool and rippling water.)

There are two verses to same music, plus coda for second verse. The first is here quoted:

*Translation. (E.)*

Ach, und du mein kühles Wasser!	Ah, thou too, cool flowing water!
Ach, und du mein rothes Röslein!	Ah, thou too, my blushing rose-
Was erblühst du mir so frühe?	bud!
Hab' ja nicht, für wen dich	Why should'st thou so early
pflücken!	blossom?
	I have none for whom to pluck
	thee!

The poem (which it will be seen is not in rhyme) proceeds to unfold why the flower cannot be culled for either mother, brother or sister; but it is the allusion to the lover which leads to the coda above mentioned and so terminates the song. The distribution of the  $\frac{5}{4}$  is, as usual, 3 + 2, the bar-rhythm (four repetitions of which constitute the verse) being here shown:



The bass of the accompaniment is generally in strict counterpoint with the melody, its pulsations being interspersed with right hand chords at half-beat. The symphonies are formed of moving sixths in right hand with triplet bass.

## No. 4. ADE.

*(Farewell.)*

In B minor (finishing major); time,  $\frac{2}{4}$ ; "bewegt" (lively); words from the Bohemian by Siegfried Kapper; compass, F sharp to F sharp; another edition in G minor; first line—"Wie schienen die Sternlein so hell, so hell." (The stars shed adown.)

A simple song consisting of three verses, all to the same music. The first is here given:

	<i>Translation. (E.)</i>
Wie schienen die Sternlein so hell, so hell,	How bright are the stars, and so clear, so clear,
Herab von der Himmelshöh'!	They seem to look down from the sky!
Zwei Liebende standen auf der Schwell'	The threshold two lovers were standing near,
Ach! Hand in Hand—"Ade!"	Ah! hand in hand—"Good-bye!"

The accompaniment (practically in  $\frac{6}{8}$  through the use of triplets) presents a continuous semiquaver motion in right hand until the cadence.

## No. 5. FRÜHLINGSLIED.

*(Spring Morn.)*

In G; time, common; "lebhaft" (lively); words by Emanuel Geibel; compass, G to G; another edition in E; first line—"Mit geheimnissvollen Düften." (Hidden odours soft are stealing.)

There are three verses, the first and third being to the same music, except that the latter verse has a slight extension at the cadence.

The first verse runs as follows:

	<i>Translation. (E.)</i>
Mit geheimnissvollen Düften	Rural odours seem to meet me
Grüsst von Hang der Wald mich	From the woody slope again,
schon,	Mounting skylark seems to greet
Über mir in hohen Lüften	me,
Schwebt der erste Lerchenton.	As I hear its welcome strain.

The accompaniment consists of triplet basses to fragments of counter-melody.

## No. 6. IN WALDESEINSAMKEIT.

*(In Lonely Wood.)*

In B; time, common; "langsam" (slowly); words by Karl Lemcke; compass, E sharp to G; another edition in G; first line—"Ich sass zu deinen Füßen." (Where arching boughs closed o'er us.)

The opening words are as under :

	<i>Translation. (E.)</i>
Ich sass zu deinen Füßen	I sat in thought beside thee,
In Waldeseinsamkeit ;	'Twas in the forest shade,
Windesathmen, Sehnen ging	Longings told the waving trees
Durch die Wipfel breit.	Murmuring through the glade.

This number contains some choice harmonic progressions, and is one of those happy productions which while satisfying the musician, at the same time attract the ordinary listener. The poem comprises three stanzas similar to the above, the setting of the third exhibiting some features of return. The melody, though attractive in itself, relies greatly upon the attendant harmonies for its effect, the ensemble being of refined expression.

In the accompaniment, quaver motion prevails, but it is varied by triplets in addition to being variously distributed, and the general effect is of slightly "organ" character.

OP. 86. SIX SONGS.

(Lieder.)

*For Solo Voice, with Pianoforte Accompaniment. English  
Version by Mrs. Natalia Macfarren.*

No. 1.	THERESE	...	...	...	...	...	(Teresa.)
No. 2.	FELDEINSAMKEIT	...	...	...	...	...	(In Summer Fields.)
No. 3.	NACHTWANDLER	...	...	...	...	...	(The Sleeper.)
No. 4.	ÜBER DIE HAIDE	...	...	...	...	...	(Over the Moor.)
No. 5.	VERSUNKEN	...	...	...	...	...	(Engulfed.)
No. 6.	TODESSEHNEN	...	...	...	...	...	(Shadows of Death.)

No. I. THERESE.

(Teresa.)

**I**N D; time,  $\frac{3}{4}$ ; "etwas bewegt" (con moto); compass, B to D; another edition in F; words by Gottfried Keller; first line—"Du milschjunger Knabe." (Thou forward young fledgling.)

The text comprises three stanzas, of which two are here quoted:

Du milschjunger Knabe  
Wie schaut du mich an?  
Was haben deine Augen  
Für eine Frage gethan!  
Alle Rathsherrn in der Stadt  
Und alle Weisen der Welt  
Bleiben stumm auf die Frage  
Die deine Augen gestellt.

*Translation. (E.)*  
Thou baby-faced boy,  
How lookst thou at me!  
Those questioning eyes  
What wait they to see?  
All the bigwigs of the town  
And the crowd of the wise  
Are unable to answer  
Those inquisitive eyes.

This song presents as to its first two verses all the characteristics of the volkslied. For the third setting advantage is taken of the waywardness of the previous volkslied ending; which is upon the chord of F sharp, and, as dominant, is made to herald a new setting in B major. The syncopations in the accompaniment now add to the contrast between this portion and the remainder; and, this section being also distinguished as "etwas gehalten" (or sostenuto) the reader will naturally look for a motive to account for the change. This may be found in the text, which now takes such an unexpected turn that full quotation is necessary :

Eine Meermuschel liegt  
Auf dem Schrank meiner Bas'  
Da halte dein Ohr d'ran  
Dann hörst du etwas.

*Translation. (E.)*  
On the cabinet near,  
There lies a sea-shell,  
Just give it thine ear,  
It has something to tell.

The first two settings are of eight-bar length; and, notwithstanding so many differences in other respects, the third would have been of precisely the same extent but for a characteristic effect occurring at the words :

Da halte dein Ohr (Just give it thine ear),

where we have a suggestive two-bar silence of the voice part, during which the bass creeps mysteriously about.

The accompaniment of the first verse is perfectly plain; that of the second being, as it were, an alto part, moving in quavers against upper notes which double the voice.

## No. 2. FELDEINSAMKEIT.

*(In Summer Fields.)*

In F; time, common; "langsam" (slowly); words by Hermann Allmers; compass, B to E flat; another edition in A; first line—"Ich ruhe still im hohen grünen Gras." (I lie among the tall and wavy grass.)

The following quotation is of the first of the two verses :

*Translation. (E.)*

Ich ruhe still im hohen grünen Gras, Und sende lange meine Blick nach oben Von Grillen rings umschwirrt ohn' Unterlass Von Himmelsbäue wundersam umwoben.	I lie me down high blades of grass among, And upwards cast a glance of range unbounded; The chirruping of birds is loud and long, And by heaven's canopy am I surrounded.
--	--

The two settings are of kindred nature, though not the same; and the song presents, in this way, an instance of first degree of departure from the "strophelied." There are thirty-five bars in all, being fifteen and sixteen for the two verses, and two, one and one for the three symphonies.

The melody is not separately attractive, the accompaniment being as usual absolutely essential to the effect, and especially during the modulations of middle portion of the second setting.

The accompaniment figure is somewhat novel, and consists of double notes for the right hand slurred in groups of two surmounted by more sustained notes and the whole gradually descending. Each half bar of the left hand meantime contains a dotted crotchet and quaver, and reiterates a pedal bass in this way for nearly half the setting.

Although the two verses are of apparently even length, the interior distribution of phrases widely differs, as is here shown :

	First Verse.	Second Verse.
Rhythm in phrases	2 4* (1 Sym.) 2 2 4	2 3† 2 3 2 4
Corresponding lines of text	1 2      —      3 4 4	1 2   2 3 4 4

## No. 3. NACHTWANDLER.

*(The Sleeper.)*

In C; time,  $\frac{3}{4}$ ; "langsam" (slowly); words by Max Kalbeck; compass, C to E; another edition in D; first line—

\* With repetition of last three syllables. † Without the repetition.



“Störe nicht den leisen Schlummer.” (Wake not one who softly slumbers.)

There are three verses, the first of which is here given :

		<i>Translation. (E.)</i>
Störe nicht den leisen Schlummer		Trouble not his soft reposing
Dess, den lind ein Traum um-		Dreams for him are sweet dis-
rangen		closing ;
Lass ihn seinen süßen Kummer !		All the joy would swift forsake
Ihm sein schmerzliches Verlangen !		him,
		Were we thus unkind to wake
		him.

There are fifty-five bars in all, which, however, amount to seventy-nine in performance as the twenty-four bars following the opening two-bar symphony are repeated for second verse, which is accordingly to the same setting as the first. The first four bars of the twenty-four thus mentioned are a continuation of the symphony which is really of six bars. The rhythm of the setting which follows is four, four, four, five, succeeded by three bars of symphony, two of which are the opening symphony over again, thus showing the piece to be awkwardly noted, as the repeat could have been more conveniently arranged from the beginning.

The repeated section is provided with alternative conclusions and in the third setting the curious device is employed of causing the voice to adopt the figure which had been previously used in accompaniment. This, however, applies only to the opening bars, and in the rhythm of this section the four-bar phrase also prevails (4, 4, 4, 4, 3, 3 = 22). The concluding symphony is the same as the first, with one bar prolongation; and is therefore of seven bars.

The melody is somewhat of schlummerlied character, the accompaniment consisting of almost continual syncopation. The long “poco a poco rallentando” proceeding to the cadence and set to the words :

Weh' den Lippen, die ihn riefen !\*

is a good characteristic effect, and, considering how the caution thus expressed accords with the text it is surprising that Brahms did not once again render the slackening in notes of augmented length.

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\* Woe to the one who should call him!

## No. 4. ÜBER DIE HAIDE.

*(Over the Moor.)*

In G minor; time,  $\frac{6}{8}$  (slight  $\frac{9}{8}$ ); "ziemlich langsam, gehend" (not too slow); words by Theodor Storm; compass, C sharp to E flat; another edition in A minor; first line—"Ueber die Haide hallet mein Schritt." (Over the moor my footsteps resound.)

The poem in this case consists simply of four couplets, which are here quoted in full:

	<i>Translation. (E.)</i>
Ueber die Haide hallet mein Schritt,	Over the heath now doth echo my tread,
Dumpf aus der Erde wandert es mit,	Under my footsteps and over my head;
Herbst ist gekommen, Frühling ist weit,	Autumn is here—and the Spring far away,
Gab es denn einmal selige Zeit?	When we were joyful, all the long day.
Brausende Nebel geisten umher,	Mists grow around us, plants are all rank,
Schwarz ist das Kraut und der Himmel so leer,	Whilst high above us the heavens are blank,
Wär ich nur hier nicht gegangen im Mai!	Had I not lived here and loved in the May,
Leben und Liebe wie flog es vorbei!	Living and loving I'd view with dismay.

This is an attractive song to the ordinary amateur not only on account of facility of performance but because the form is so familiar. The first, second and fourth couplets are all to the same music,\* so that we depend for contrast upon the third setting. Matters are equalised by this being of much greater length than the others; its character being not only of greater sostenuto generally but increasingly sustained as the return is approached.

In the accompaniment there is a prevailing bass figure which consists of three ascending quavers and the fall of a

\* A slight exception occurs during the last couplet where the  $\frac{6}{8}$  bar is transformed into one of  $\frac{9}{8}$  for the purpose of giving emphatic expression to the word "Liebe."

wide interval. To this a semiquaver-motion is imparted by alternating chords in right hand.

The melody has a separate individuality with the result of being commonplace, for truth to tell Brahms is not at his best in work of this description, his more exquisite productions being always those in which the melody is dependent upon surrounding features of context.

### No. 5. VERSUNKEN.

(*Engulfed.*)

In F sharp (with enharmonic change to E flat); time,  $\frac{6}{8}$ ; "sehr leidenschaftlich doch nicht zu rasch" (*appassionata ma non troppo allegro*); words by Felix Schumann; compass, B to C sharp; another edition in A; first line—"Es brausen der Liebe Wogen." (The billows of love are breaking.)

There are four verses; the first being as follows:

Es brausen der Liebe Wogen  
Und schäumen mir um das Herz;  
Zwei tiefe Augen zogen  
Mich mächtig niederwärts.

*Translation. (E.)*

Of passion the waves are roaring,  
They foam at my very heart,  
Down, down those eyes are pouring  
Their shafts with deadly smart.

For these four verses there are practically two settings; that of verse four being a repetition of the first, and that of verse three being, though not a complete repetition of the second, so far an approximation to it as to allow of its being so considered. This song, therefore, illustrates the advantage of the contrasted settings not occurring alternately; that which is more agitated being repeated so as to form a greater middle portion, sustaining the passion for a longer time and rendering the ultimate return more grateful and welcome to the listener.

The accompaniment is varied, brilliant and pianistic, consisting largely of graceful figures in distributed arpeggio.

There are fifty-nine bars in all. The first and last settings are of nine bars each, the two middle settings of

sixteen bars each, with opening and concluding symphonies of two and four respectively and dividing symphonies of one.

The first of the middle settings passes to the key of E flat, the second returning to the original key. In each of these the rhythm is considerably disturbed, this being the more passionate portion of the song, as already indicated. The conclusion is in diminuendo.

### No. 6. TODESSEHNEN.

*(Shadows of Death.)*

In F sharp minor (and major); time, common (with slight  $\frac{2}{4}$  also  $\frac{3}{4}$  at the change to major and continuing to the end); "langsam" (slowly); words by Max von Schenkendorf; compass, A sharp to D sharp; another edition in A minor; first line—"Ach, wer nimmt von meiner Seele." (Ah! when shall I cast the burden?)

The following is the first of five verses:

<i>Translation. (E.)</i>	
Ach, wer nimmt von meiner Seele	Tell me who my soul relieveth
Die geheime schwere Last	Of these burdening thoughts untold,
Die, je mehr ich sie verhehle	Each new struggle only leaveth
Immer mächtiger mich fasst.	Me more firmly in their hold.

The serious character of this song follows from the nature of its text. In structure it seems to consist of two movements; the first comprising verses one to three, and the second, verses four and five. Although these two sections are adroitly grafted to one another, their style and contents are entirely distinct.

The melody is prayerful and church-like, but the last movement, though still of earnest character (being literally a prayer), has not the deep melancholy of the opening section.

These traits are well reflected in the style of accompaniment. During the early portion, where the text dwells most upon thoughts of death, the pitch of the instrumental part

is very low, and is destitute of all relieving figure. But in the  $\frac{3}{4}$  movement a feature presents itself of sufficient cheerfulness to contrast with the previous lugubriousness, though without imperilling the earnestness of expression. This consists of the figure:



in rising arpeggio upon a sostenuto bass. The two stanzas represented by this  $\frac{3}{4}$  movement are set to the same music as to three lines of the four; but, for conclusion, a new turn is given to the phrase, with coda-extension of eight bars, during which the last two lines of text are repeated.

We have frequently had occasion to notice the indication of *rallentando* by augmentation. In the first setting of this song an instance occurs of the reversal of this process: the indication, that is, of an *accelerando* by means of diminution. Thus if the reader refer to the setting of the fourth line of text he will find what might otherwise have been a bar of common time converted into one of  $\frac{2}{4}$ .

There are eighty-five bars in all; represented by settings of ten, nine, nine, seventeen and twenty-five with symphonies in aggregate of fifteen. Account being taken of the difference in bar-value for the later portion, the two movements are practically of equal extent.

OP. 89. SONG OF THE FATES.

(Gesang der Parzen.)

*For Six-part Chorus (S.A.A.T.B.B.) and Orchestra.  
Dedicated to Duke George of Saxe-Meiningen.  
English Version by Mrs. Natalia Macfarren.*

**I**N D minor (changing to C sharp minor and D major); time, common (changing to  $\frac{3}{4}$ ); "maestoso" (changing to "sehr weich und gebunden," very tenderly and sustained); scored for two flutes, two oboes, two B flat clarinets, two bassoons, double bassoon, four horns (two in D, two in F), two D trumpets, three trombones, tuba, drums and strings; words by Goethe, being conclusion of Act IV of "Iphigenia in Tauris"; first line—"Es fürchte die Götter das Menschengeschlecht." (In fear of the gods shall ye dwell, sons of men.)

The text here follows; with complete translation (*E.*):

Es fürchte die Götter  
Das Menschengeschlecht!  
Sie halten die Herrschaft  
In ewigen Händen  
Und können sie brauchen,  
Wie's ihnen gefällt.

Der fürchte sie doppelt,  
Den je sie erhoben!  
Auf Klippen und Wolken  
Sind Stühle bereitet  
Um goldene Tische.

The gods ever fearing  
Mankind doth remain!  
They hold of all power,  
Possession eternal  
And can, as they use it,  
Act howso they please.

He doubly should fear them  
Whom once they exalted,  
On cliffs up in cloud-land  
Are seats ranged in order  
Round banqueting tables.

Erhebet ein Zwift sich :  
So stürzen die Gäste,  
Geschmäht und geschändet,  
In nächtliche Tiefen  
Und harren vergebens,  
Im Finstern gebunden,  
Gerechten Gerichtes.

Sie aber, sie bleiben  
In ewigen Festen  
An goldenen Tischen.  
Sie schreiten vom Berge  
Zu Bergen hinüber :  
Aus Schlünden der Tiefe  
Dampft ihnen der Athem  
Erstickter Titanen,  
Gleich Opfergerüchen,  
Ein leichtes Gewölke.

Es wenden die Herrscher  
Ihr segnendes Auge  
Von ganzen Geschlechtern  
Und meiden, im Enkel  
Die ehemals geliebten,  
Still redenden Züge  
Des Ahnherrn zu sehn.

So sangen die Parzen ;  
Es horcht der Verbannte  
In nächtlichen Höhlen,  
Der Alte, die Lieder,  
Denkt Kinder und Enkel  
Und schüttelt das Haupt.

Ariseth a discord,  
The guests are consignèd,  
Disgrac'd and dishonour'd  
To utterless darkness  
Awaiting, all hopeless,  
Fast bound and despairing,  
The news of their sentence.

The gods still continue  
Their lasting carousal.  
At tables all golden  
They stride from one hill-top  
To mountain beyond it.  
Far up from abysses  
There riseth the life-breath  
Of huge Titans smothered,  
Like sacrifice-odour  
In clouds upward wafting.

Then turn these great rulers  
Their eye, full of blessing,  
From races completely ;  
Refusing, in grandson,  
The traits once belovèd  
And still pleading features  
Of grandsire to see.

So sang the wild Sisters ;—  
The banished one listens  
While groping in darkness  
To songs of the elder :  
He mourns for his children  
And shaketh his locks.

It will thus be seen that the subject, like that of the "Schicksalslied," deals with the life of the gods, as sung by those daughters of Night, the "Fates" or goddesses of Destiny ; whose song Goethe represents Iphigenia as remembering from childhood.

The whole composition consists of one hundred and seventy-six bars and will probably be best described by explaining how this time-dimension is accounted for.

The opening is by an orchestral introduction of nineteen bars, the solemnly decisive subject of which at once gives the key to the character of the entire work. The three-part male choir then enters with a phrase derived from the instrumental prelude and which occupies two bars ; being answered by the female choir with two bars more. The plan is now broadened by the introduction of a four-bar phrase by the male choir, again answered by S.A.A. ; the

choral opening thus occupying twelve bars; for the first six lines of text.

We have now to deal with forty-eight bars of choral treatment leading to the change into C sharp minor; previous to which, however, the orchestra intervenes with four bars based on the opening prelude.

At the third bar of this forty-eight the notes assigned to the text are of increased duration and at the same time greater orchestral motion is exhibited. The orchestral figure shortly afterwards changes to one of quaver motion at the words :

Erhebet ein Zwist sich (Ariseth a discord),

this being increased to triplet quaver motion at :

So stürzen die Gäste (The guests are consigned),

all of which treatment is obviously delineative. This continues until final repetition of the words :

In nächtliche Tiefen (To utterless darkness),

by which time calm is partly restored although the *agitato* still lingers softly in accompaniment to :

Und harren vergebens (Awaiting, all hopeless).

At the thirty-fifth bar the chorus leads off boldly at the words (eighteenth line) :

Gerechten Gerichtes (The news of their sentence),

and, as if the design were to obliterate the division between these two stanzas of the poem, the commencement of the next, *viz.* :

Sie aber, sie bleiben (The gods still continue),

is wrought into the same musical sentence. The triplet figure is now subjected to decisive orchestral treatment in which the masses alternate, and although no actual repetitions occur it is worthy of note that the treatment of lines nineteen to twenty-three is remindful of that of lines seven to eleven; and at the close where modulation necessitates the adoption of the four-sharp signature the same spirit still continues.



We have now to deal with the portion extending to the  $\frac{3}{4}$  movement occupying thirty-two bars capable of being dissected as sixteen choral bars for the return to D minor, four for orchestra, eight for chorus and orchestral symphony of four bars leading to the new section in D major. At the two lines commencing :

Gleich Opfergerüchen (Like sacrifice-odour)

there is greater calm as if in preparation for the much-debated  $\frac{3}{4}$  movement to follow, previous to which, however, the opening eight bars are repeated involving a recall of the first six lines of text, the last two being on this occasion set for the full chorus. This recall has an influence upon the question of the suitability of the  $\frac{3}{4}$  movement: yet it does not seem to have been ever taken into account in discussing the matter.

From now to end of the work we have sixty-one bars, of which forty-six (in choral work) are occupied with the  $\frac{3}{4}$  movement and with the return to common time and to the original key, thirteen more (given to the epilogue) are for chorus and the final two bars for orchestra alone.

With regard to this  $\frac{3}{4}$  movement Brahms has been generally reproached with having assigned to this portion of the text music entirely unsuitable for its interpretation. The gods are here represented as turning away from entire races the light of their eyes, and critics seem to be very generally agreed that music of the soothing and gentle description which Brahms has assigned to this section of the poem is altogether inappropriate. They are not unanimous however, for Kelterborn regards the change as a well-justified and touching expression of pious submission, and it certainly is capable of sustaining that meaning. Sittard considers that Brahms had only a musical contrast in view, but such an opinion does not in the least coincide with the composer's customary devotion to his text. The exact value of all this talk is not very evident; but the contradictions are curious, as critics so repeat one another generally that an apparent consensus of opinion can often be traced back to a single writer. The intelligent reader will, moreover, be perfectly competent to form his own view of

this matter by a reference to the soothing expressions contained in the text; commencing with the words :

Es wenden die Herrscher ihr segnendes Auge von ganzen Geschlechtern  
(Then turn these great rulers their eye full of blessing from races  
completely.)

The remainder of the poem is of the nature of epilogue and is most happily set in meditative manner. For this purpose the opening subject is utilised; not literally, however, but in a manner by which it is sufficiently recalled to give unity to the whole; while, at the same time, the voices are allowed to enunciate the words disjointedly the tone volume becoming less and less, until, at last, all disappears as if receding from view.

It only remains to make a few general observations upon a work which all are agreed in classing with the composer's best choral productions. The six-part chorus by its natural division into S.A.A. and T.B.B. is obviously disposed for antiphonal effects and these we accordingly find freely utilised, creating in their turn a tendency to the homophonic rather than to the polyphonic character. Those who (from a study of the composer's motets, for example), are able to realise the extent of the sacrifice of means involved by such a choice of style will know that this can only have happened as the result of a full intention; and enquiry into his reasons for this will do more to convince us of the general truthfulness of his interpretation than any criticism of isolated portions of the work. The explanation may readily be found in the term "Gesang," for we have not to deal with direct representation of callous envy and its consequences, but with the "Song of the Fates." True it may be that the dire subjects alluded to form the material of the poem; but that is by no means the same thing; and, by recalling the first stanza after the fifth, Brahms has shown us that he not only, so to speak, recognised the lyric idea involved in the title, but that he also deliberately associated the sixth stanza with the epilogue. To decide whether he was right in doing so is not now in question, but merely to indicate that such was probably his intention; and, if so, a general conception of the work is much simplified.

Of kindred nature to the renunciation of polyphonic effects is the limitation of orchestral figuration to what is absolutely necessary. Only in one respect is any indulgence of resource perceivable, and that is in the direction of the harmonies employed; which are rich, novel and happily characteristic of the sense of the words with which they are allied. Even the composer's unbounded rhythmical fertility is practically in abeyance, and nothing could more greatly show that he was no slave to any propensity in that direction. That fault may even justifiably be found cannot alter the fact that this is one of the most perfect works in existence; and not even the circumstance of its remaining little known or appreciated (at all events, in this country) can diminish the confidence in its future which those feel who know what it really is.

OP. 91. TWO VOCAL PIECES.  
(Gesänge.)

*For Solo Voice, with Piano and Viola Accompaniment.  
English Version by Mrs. J. P. Morgan.*

- No. 1. GESTILLTE SEHNSUCHT ... .. (*Longing at rest.*)  
No. 2. GEISTLICHES WIEGENLIED ... (*Cradle song of the Virgin.*)

NO. 1. GESTILLTE SEHNSUCHT.  
(*Longing at Rest.*)

**I**N D major (and minor); time,  $\frac{2}{4}$ ; "adagio espressivo"; words by Friedrich Rückert; compass, A to E; first line—"In gold'nen Abendschein getaucht." (In ev'ning's golden twilight.)

The following is a sample of the words:

	<i>Translation. (E.)</i>
In gold'nen Abendschein getaucht	Now steep'd in eve-tide's golden ray,
Wie feierlich die Wälder steh'n!	How solemn doth the wood appear,
In leise Stimmen der Vöglein hauchet	Now, borne on feathered songster's lay,
Des Abendwindes leises Weh'n.	How calm the breeze it wafteth near.

This song, which Fuller Maitland describes as one "in which the human emotion is more than usually prominent," opens with a twelve-bar symphony for the two instruments, the viola melody having an ordinary  $\frac{2}{4}$  division against piano semi-quaver triplets. The voice now enters independently; the

viola resuming its former motive. In the second setting this is assumed by the voice, to a florid viola accompaniment; after which the song changes to the minor with abundance of contrast until the return and coda.

## No. 2. GEISTLICHES WIEGENLIED.

*(Cradle Song of the Virgin.)*

In F; time,  $\frac{6}{8}$ ; "andante con moto"; words (after Lope di Vega) by Emanuel Geibel; compass, C to E; first line—"Die ihr schwebet um diese Palmen." (Ye who o'er these palms are hov'ring.)

The viola part of this number possesses an independent interest. It is an old traditional tune associated with the same subject as the song; and therefore the conception of so introducing it is a very beautiful one, independently of the merit due for its artistic extension.

A quotation from the old song, upon which the viola part is based, is here given, with translation (*E.*):

Josef, lieber Josef mein,  
Hilf mir wieg'n mein Kindlein  
fein  
Gott der wird dein Lohner sein  
Im Himmelreich der Jungfrau  
Sohn.  
Maria, Maria.

Joseph dearest, Joseph mine,  
Help me hush the Child divine;  
Thy reward is God's design  
In Kingdom of the Virgin's Son.  
Maria, Maria.

It will probably interest the reader to know that this song was Brahms's congratulatory gift upon the birth of Frau Joachim's first child; and from a purely musical standpoint the offering was well worthy of the occasion, the viola part as above described having been made to serve as the basis for contrapuntal treatment by voice and piano. But the words of the song itself are altogether apart from the tradition attached to the viola melody, which is merely mentioned as a side interest. A sample is here given:

<i>Translation. (E.)</i>	
Die ihr schwebet um diese Palmen	Ye, who over the palm trees
In Nacht und Wind	waving,
Ihr heiligen Engel stillet die	Your vigils keep.
Wipfel!	Ye Angels of blessing, calm the
Es schlummert mein Kind.	rude branches,
Ihr Palmen von Bethlehem in	My babe is asleep.
Windesbrausen	Ye palm trees of Bethlehem, with
Wie mögt ihr heute so zornig	summits soaring,
sausen!	Why thus turn ye from my im-
O rauscht nicht also:	ploring.
Schweiget, neiget euch leise und	Ah! do not murmur so:
lind	Speak in whisper with tones ever
Stillet die Wipfel, stillet die	deep,
Wipfel	Calm the rude branches! Calm
Es schlummert mein Kind.	the rude branches!
	My babe is asleep.

Music for the voice with varied light instrumental accompaniment is a most charming and at the same time a comparatively neglected branch of composition. We are therefore generally thankful even for ordinary contributions to this department, and when favoured by a composer of high rank are not likely to underrate the gift. The decay of home musical life which is characteristic of this age is of course largely answerable for the poor supply of such works, which generally result from close musical friendships, as was the case in this instance.

## OP. 92. FOUR QUARTETS.

*For S.A.T.B., with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

No. 1.	O SCHÖNE NACHT	...	...	...	...	(O charming night.)
No. 2.	SPÄTHERBST	...	...	...	...	(Late autumn.)
No. 3.	ABENDLIED	...	...	...	...	(Evening song.)
No. 4.	WARUM?	...	...	...	...	(Why?)

### No. 1. O SCHÖNE NACHT.

*(O Charming Night.)*

**I**N E; time,  $\frac{3}{4}$ ; "andante con moto"; words by G. F. Daumer; first line—"Am Himmel märchenhaft erglänzt." (In heaven in fairy splendour rides.)

This quartet though not published until 1884 was written in 1877; and there were two manuscripts both in Brahms's handwriting and both inscribed with the word "Notturmo," one of them having been expressly made for Frau v. Herzogenberg. On the latter it is related that Brahms had written right across the score (at the passage: "Der Knabe schleicht zu seiner Liebsten sacht, sacht, sacht")\* as follows:

Halt lieber Johannes, was machst du! Von solchen Sachen darf man höchstens im Volkston reden, den hast du leider *wieder* vergessen! Nur ein Bauer darf fragen, ob er bleiben darf oder gehen soll—du bist leider kein Bauer—mach's kurz, sage einfach nochmals —†

\* The youth creeps near to his beloved softly—softly.

† Halt! master John; what are you doing now? You have *again* forgotten that such things can, at most, only be alluded to in folk-song. Only a rustic asks whether he may stay, or whether he must go; so, as you are no rustic, just cut it short, and simply say again—"O charming night," etc.). Refer to Op. 71, No. 4.

after which the music proceeded with "O schöner Nacht." In one of his letters Brahms describes this as a "schlechter Witz," or sly joke; and it was a facetious form of retaliation for the lady's unfavourable remarks about his Op. 71, No. 4, which she could not fail to understand.

The title of Notturmo accurately conveys the character of the piece, but its accompaniment is elaborate and requires considerable skill for mere execution; in addition to which the nature of the composition requires some accommodation of the voices. The following is a sample of the text:

	<i>Translation. (E.)</i>
O schöne Nacht!	O Lovely Night!
Am Himmel märchenhaft erglänzt	The heavens reveal the fabled
Der Mond in seiner ganzen Pracht	moon,
O schöne Nacht!	Arising in its splendour bright.
	O Lovely Night!

## No. 2. SPÄTHERBST.

*(Late Autumn.)*

In E minor (finishing major); time,  $\frac{3}{4}$ ; "andante"; words by Hermann Allmers; first line—"Der graue Nebel tropft so still." (The mist, the grey mists fall so still.)

The following indicates the nature of the text:

	<i>Translation. (E.)</i>
Der graue Nebel tropft so still	The misty rain seems ne'er to
Herab auf Feld und Wald und	sleep,
Haide,	But falls and falls o'er field and
Als ob der Himmel weinen will	furrow;
In übergroßem Leide.	The very heav'ns appear to weep,
	As if in too great sorrow.
Die Blumen wollen nicht mehr	The very flowers refuse to bloom,
blüh'n	The birds at last the groves are
Die Vöglein schweigen in den	leaving,
Hainen	They see the last leaf fall in
Es starb sogar das letzte Grün	gloom.
Da mag er auch wohl weinen.	Ah! well may they be grieving.

The part-writing is here rendered interesting by the soprano having a quasi-independent character. The bass



of the accompaniment is in continuous triplets; which added to their occasional use in the voice parts causes the ensemble to approximate to  $\frac{3}{8}$  in effect. This number is comparatively easy of execution.

## No. 3. ABENDLIED.

(Evensong)

In F; time, common; "andante"; words by Friedrich Hebbel; first line—"Friedlich bekämpfen." (Peacefully striving.)

A closer approximation to the ordinary type of part-song. The accompaniment is made up of alternate chords for the two hands with a change to unison here and there; and occasional cessations.

The general effect partakes of the "slumber-song"; this character being especially evident at the conclusion:

Kommt mir das Leben ganz wie ein Schlummerlied vor.\*

The following is a sample of the words:

Friedlich bekämpfen  
Nacht sich und Tag  
Wie das zu dämpfen  
Wie das zu lösen vermag.  
Der mich bedrückte  
Schläfst du schon Schmerz?  
Was mich beglückte  
Sage was war's doch, mein Herz?

*Translation. (E.)*

Tranquil, yet earnest,  
Strife night and day,  
Never thou learnest  
How to explain it away.  
Pain which so grieved me,  
Where is thy smart?  
Joy which relieved me,  
Say then, what was it, my heart?

A peculiarity of the poetical rhythm will be recognised in the length of each fourth line. This Brahms has utilised in the sense of basing upon it a rhythmical structure quite his own.

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\* Like as a slumber-song Life appears to me.

## No. 4. WARUM?

*(Why?)*

In B flat; time, common (changing to  $\frac{6}{8}$ ); "lebhaft" (lively), changing to "anmuthig bewegt" (grazioso); words by Goethe; first line—"Warum doch erschallen himmelwärts die Lieder." (Why, O why resound our songs towards heaven ever?)

This piece is in high contrast to the two preceding numbers, the introductory movement being very spirited, whilst the finale is of graceful cheerful effect. The accompaniment of the former (after the first few phrases of march-like character) is in plain quaver-motion; that of the latter being a simple arpeggio figure occupying one bar in descent and ascent.

The following is the text with its translation (*E.*):

Warum doch erschallen  
Himmelwärts die Lieder;—  
Zögen gerne nieder  
Sterne die droben  
Blinken und wallen;  
Zögen sich Luna's  
Lieblich Umarmen:  
Zögen die warmen  
Wonnigen Tage  
Seliger Götter  
Gern uns herab.

Wherefore is ascending  
Heavenwards our singing;—  
Hither downward bringing  
Starlight from cloudland,  
Blinking and blending:  
Drawing down Luna's  
Lovely embraces:  
Drawing the gracious  
Heavenly ruler's  
Joy-giving sunbeams  
To us below.

OP. 93A. SIX SONGS AND ROMANCES.  
(A Capella.)

*For S.A.T.B. Dedicated to the Friends in Crefeld, January 28, 1885. English Version by Mrs. J. P. Morgan.*

- |        |                        |     |     |     |     |     |                           |
|--------|------------------------|-----|-----|-----|-----|-----|---------------------------|
| No. 1. | DER BUCKLICHTE FIEDLER | ... | ... | ... | ... | ... | (The humpbacked fiddler.) |
| No. 2. | DAS MÄDCHEN            | ... | ... | ... | ... | ... | (The maiden.)             |
| No. 3. | O SÜSSER MAI           | ... | ... | ... | ... | ... | (Oh! lovely May.)         |
| No. 4. | FAHR' WOHL             | ... | ... | ... | ... | ... | (Farewell.)               |
| No. 5. | DER FALKE              | ... | ... | ... | ... | ... | (The falcon.)             |
| No. 6. | BEHERZIGUNG            | ... | ... | ... | ... | ... | (Stout-hearted.)          |

No. 1. DER BUCKLICHTE FIEDLER.

*(The Humpbacked Fiddler.)*

**I**N G; time, common (changing to  $\frac{3}{8}$ , and with occasional  $\frac{5}{4}$ ); "lebhaft" (lively and merry); words, a folk-song of the lower Rhine; first line—"Es wohnt ein Fiedler zu Frankfurt am Main." (There lived a fiddler in Frankfurt-on-Main.)

As these pieces are simply part-songs, they will require little description in point of style. The narrative character of the first number, however, requires that its text should be given in full, as follows:

Es wohnt ein Fiedler zu Frankfurt am Main,  
Der kehret von lustiger Zeche heim;  
Und er traf auf den Markt, was schaut er dort?  
Der schönen Frauen schmausten gar viel an dem Ort.

Du bucklichter Fiedler, nun fiedle uns auf!  
 Wir wollen dir zahlen des Lohnes voll auf,  
 Einen feinen Tanz behende geneigt,  
 Walpurgis-Nacht wir heuer gefeiert.  
 Der Geiger strich einen fröhlichen Tanz  
 Die Frauen tanzten den Rosenkranz  
 Und die erste sprach: Mein lieber Sohn,  
 Du geigtest so frisch, hab' nun deinen Lohn!  
 Sie griff ihm behend unter's Wamms so fort  
 Und nahm ihm den Höcker vom Rücken fort:  
 So gehe nun hin, mein schlanker Gesell  
 Dich nimmt nun jedwede Jungfrau zur Stell.

The quaintness of the language can hardly be reproduced. The following is the translation (*E.*):

There lived in Frankfurt a fiddler gay,  
 Who fuddled was staggering home one day,  
 And he saw, as he neared the market-square,  
 A crowd of pretty ladies all winsome and fair.  
 Thou crooked back'd fiddler, come fiddle away,  
 No cause shalt thou have to complain of thy pay,  
 So the finest dance thou'st got we must hear,  
 Walpurgis-night we honour this year.  
 The fiddler started at once to obey,  
 And the ladies danced to the "Queen of May,"  
 Then the first one said: Come, fiddler true,  
 We've had a good dance: there's something for you.  
 His doublet she seized as she this did say,  
 And took from his back all the hump away.  
 Go now, show the girls the figure you've got,  
 They'll want you for husband right on the spot.

The four verses though differently set are more or less repetitions, the principal departure being that of the change to  $\frac{3}{8}$  in favour of the two lines commencing

Der Geiger strich (The fiddler started).

The portion in  $\frac{3}{8}$  is therefore an intermezzo of fifteen bars, and terminates with a passage prettily suggestive of the ladies dancing. The change to  $\frac{5}{4}$  is merely for provision of an extra beat to divide the sense and only differs from a pause of like extent by its greater exactitude in notation.

The music is joyous, and of very decisive rhythm. The part-writing is full; the whole of the voices being employed practically without cessation.

## No. 2. DAS MÄDCHEN.

*(The Maiden.)*

The music and words of this piece are precisely the same as those of Op. 95, No. 1; for which reason no special notice is required in this place. Exception must, of course, be made of such slight changes in arrangement of detail as have been rendered necessary by adaptation to the combination S.A.T.B., or by the arrangement for solo voice, according to which may have been first in order. The movement is here indicated by the term, "grazioso," instead of "munter"; so that the quartet arrangement should evidently be performed a little slower than the solo. For other details, refer to the opus above-mentioned.

## No. 3. O SÜSSER MAI.

*(O Lovely May.)*

In C; time,  $\frac{3}{4}$ ; "etwas gehalten" (somewhat sustained); words by L. Achim v. Arnim; first line—"O süsßer Mai." (O lovely May.)

This piece, which consists of thirty-eight bars in all, may be divided into three sections; crotchet motion prevailing in the first and second, and quaver motion in the third. The rhythm consists generally of two-bar phrases, but a longer concluding phrase occurs in both first and third sections; the latter, of course, being the more prolonged. It should also be noticed that the tonality of the dominant prevails during the second section.

The words may be judged by the following quotation :

O süsßer Mai  
 Der Strom ist frei  
 Ich steh verschlossen  
 Mein Aug' verdrossen;  
 Ich seh' nicht deine grüne Tracht  
 Nicht deine bunt geblümete Pracht.  
 Nicht dein Himmelblau  
 Zur Erd ich schau'  
 O süsßer Mai  
 Mich lasse frei  
 Wie den Gesang  
 An den dunkeln Hecken entlang.

*Translation. (E.)*

Oh, sweetest May,  
 Set free my lay;  
 The stream is running,  
 Tho' I am shunning  
 Thy brightness and thy lovely  
 dress;  
 I do not feel thy soft caress,  
 See thy blue sky,  
 But sadly sigh—  
 Oh, sweetest May,  
 Set free my lay,  
 Like to the song  
 Of happy birds the hedges along.

In this piece Brahms again disregards the set bar-value whenever it suits him to do so; thus introducing a feature commonly held to add to the difficulty of his music; but which, rightly understood, does nothing of the kind.\*


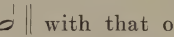
There is a momentary cessation of all the voices at the conclusion of each section, which adds a bar to the time-duration though not to the rhythm. Otherwise, the part-writing is full and continuous, with the exception of rests involved by the constant after-entries of the soprano, which are a feature of the piece. For a few bars at the end the bass is divided; so that, as to that portion, the composition is in five parts. The third section is a return, and the conclusion "rit e dim."

No. 4. FAHR' WOHL.

*(Farewell.)*

In A flat; time,  $\frac{6}{8}$ ; "sanft bewegt und sehr ausdrucksvoll" (in gentle motion and with much expression); words by Friedrich Rückert; first line—"O Vöglein das nun wandern soll." (O birdling on your wand'ring way.)

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\* Although examples are not at present in view one phrase may be mentioned to ensure the above being understood. Thus, in the case of "Nicht dein Himmelblau" let the reader contrast the aspect of  $\frac{6}{8}$   with that of  $\frac{3}{4}$   and remember that both are precisely the same.

There are three verses, all to the same music, the first being here quoted :

Fahr wohl !  
 O Vöglein das nun wandern soll,  
 Der Sommer fährt von hinnen,  
 Du willst mit ihm entrinnen,  
 Fahr wohl !

The next verse founds the farewell upon observation of autumn traces, and the third upon the disappearance of loved ones. The whole setting, exclusive of coda, comprises sixteen bars; and its form may be thus indicated—the figures indicating the number of bars of which the phrases are formed :

((( 1 | 2 | 3 | 2 | 2 | 2 | 2 | 2 : ))) 3  $\widehat{\parallel}$

The quotation given above here follows in translation (*E*):

Farewell !  
 O bird ! thou'rt shortly on the wing,  
 The summer's end is nighing,  
 Away thou'lt soon be flying,  
 Farewell !

That the piece is simple in construction may be gathered from the foregoing; but note should be taken of the three-bar phrase by which this simplicity is rhythmically adorned; as well as of the manner in which silence is utilised for effect. Thus at the line :

Du willst mit ihm entrinnen (Away thou'lt soon be flying),

the setting is, first, for tenor and bass. Then, the quartet is gradually completed; after which—silence. Then “farewell!” and another silence, followed by a fainter “farewell.” This will no doubt convey to the reader the character of the little piece, which is plentifully bedecked with marks of expression showing from what direction the composer expected his effects to proceed.

## No. 5. DER FALKE.

*(The Falcon.)*

In F; time,  $\frac{3}{4}$  (cadence in  $\frac{3}{2}$ ); "lebhaft" (lively); words from the Servian by Siegfried Kapper; first line—"Hebt ein Falke sich empor." (High a falcon sprang elate.)

This is musically the most ambitious piece of the set, although, amongst such simple compositions the distinction does not imply much. As the point of any description of it must depend upon facility of reference to the text the latter is here given in full:

Hebt ein Falke sich empor  
 Wiegt die Schwingen stolz und  
 breit  
 Fliegt empor dann recht hinweit  
 Bis er schaut der Veste Thor.  
 An dem Thor ein Mädchen sitzt  
 Wäscht ihr weisses Angesicht  
 Schnee der Berge glänzet nicht  
 Wie ihr weisses Nacken glitzt.  
 Wie es wäscht und wie es sitzt  
 Hebt es auf die schwarzen Brau'n  
 Und kein Nachtstern ist zu  
 schau'n  
 Wie ihr schwarzes Auge blitzt.  
 Spricht der Falke aus den  
 Höh'n  
 O du Mädchen wunderschön,  
 Wasche nicht die Wange dein  
 Dass sie schneeig glänze nicht.  
 Hebe nicht die Braue fein  
 Dass dem Auge blitze nicht  
 Hüll den weissen Nacken ein  
 Dass mir nicht das Herze bricht.

*Translation. (E.)*

Proudly soared the falcon high,  
 Fast along the sky to glide,  
 Wing'd he upward far and wide,  
 Till the vestal door came nigh.  
 At the door a maiden sat,  
 Wash'd her lovely features fair,  
 Ne'er was snow of mountain  
 that  
 With such whiteness could  
 compare.  
 Falcon wondered at the sight,  
 When her eyelids swiftly rose,  
 And her eyes did thus disclose,  
 Which, than night-star were  
 more bright.  
 Spoke the falcon from the air,  
 "Oh! thou maiden all too fair!  
 Show not Beauty which defies  
 All compare with earth to make!  
 Do not let those eye-lids rise,  
 Lest they my direction take;  
 For, to view thee in such wise,  
 Sure would cause my heart to  
 break!"

The musical rhythm greatly diverges from the poetical, notwithstanding that the two remain in entire sympathy. The melody comprises ten bars; and is the same for first and second verses, but in the second there is greater individuality for each part. The third verse is set to the same music as the second, but the concluding section opens solemnly in the minor the alto being divided for a few bars and the grave character being retained to the end, not-



withstanding that the spirit of the opening is sufficiently present to preserve the unity of the piece. At the cadence in  $\frac{3}{2}$  the bass is divided. This piece presents considerable variety and includes effects of the more popular order; in short it represents the composer in a genial mood.

## No. 6. BEHERZIGUNG.

(*Stout-hearted.*)

In D minor (and major); time,  $\frac{3}{4}$  (changing to  $\frac{2}{4}$ ); "kräftig und lebhaft" (with energy and spirit); words by Goethe; first line—"Feiger Gedanken, bängliches Schwanken." (Faint hesitation, weak vacillation.)

The words of this piece are as follows :

	<i>Translation. (E.)</i>
Feiger Gedanken,	No idle thinking,
Bängliches Schwanken	No timid sinking,
Weibliches Zagen	Womanly fears
Ängstliches Klagen	Or cowardly tears:—
Wendet kein Elend—macht dich	They banish no sorrow—nor free
nicht frei.	are ye made.
Allen Gewalten	Courage e'er saying,
Zum Trotz sich erhalten	Power e'er braving,
Nimmer sich beugen	Head bowing never,
Kräftig sich zeigen	Strength showing ever,
Rufet die Arme der Götter herbei.	Call e'en the gods alert to your
	aid.

This piece opens in canon between S.A. and T.B.; this continuing for eight bars and being followed by seven bars free setting. Passing then to the major it resumes the canon feature for over twenty bars, cadencing on the dominant in completion of the text, the last line of which is set a second time in the form of a nine-bar coda. Crotchet motion prevails and the leading characteristic is decision. The short lines of text are, in the  $\frac{3}{4}$  section, treated by two-bar phrases with the exception of the cadence which is in augmentation. In the  $\frac{2}{4}$  section the lines of text occupy four bars, also with the exception of the cadence, in which augmentation again occurs. The part-writing is full, the only rests being those incidental to the canon entries.

OP. 93B. DRINKING GLEE.

(Tafellied.)

DANK DER DAMEN—(*The Ladies' Thanks.*)

*For Six-part Choir (Double Choir of S.A.A. and T.B.B.)  
and Pianoforte Accompaniment. English Version  
by Mrs. J. P. Morgan.*

**I**N B flat; time,  $\frac{2}{4}$ ; "allegretto grazioso"; words by Joseph von Eichendorff; first line—"Gleich wie Echo frohern Liedern." (Just as echo joyous singing.)

This piece is playfully joyful from end to end, the quaver motion being continuous and the contrasts being entirely due to changes of timbre presented by alternations of the two choirs and to modulation, apart from that offered at the conclusion by a quickening of the movement. It must be confessed that as a composition it presents no very remarkable feature: but as a sample of Brahms in a light, not to say frivolous, mood it is of special interest, at all events to his admirers.

It opens with a conventional four-bar symphony, introducing the first verse, which is sung by the ladies' choir, and the text of which runs thus:

Gleich wie Echo frohen Liedern  
Fröhlich Antwort geben muss  
So auch nah'n wir und erwiedern  
Dankend den galanten Gruss.

*Translation. (E.)*

Like as Echo to sweet singing  
Cheerful answer e'er doth send,  
So the thanks we now are bring-  
ing,  
To your favour we commend.

and the setting of which is simply an eight-bar period fol-

lowed (after one-bar symphony) by repetition of the last line of text to a two-bar phrase. A four-bar symphony now introduces the next verse, which is sung by the male choir and is in the key of the dominant. Its text is as follows :

O ihr Güt'gen und Charmanten  
Für des Echo's holden Schwung  
Nehmt das lust'gen Musikanten  
Ganz ergeb'ne Huldigung.

*Translation. (E.)*  
Oh, fair ladies! for the beauty,  
Ye impart to Echo's lay,  
Pray accept our fervent duty,  
Glad the homage that we pay.

The rhythm in this case is slightly different; consisting of phrases of four, two, four and two bars respectively—twelve bars in all, and cadencing in the tonic. To this the ladies reply :

Doch ihr huldigt, will's uns  
denken  
Andern Göttern nebenbei.  
Roth und golden seh'n wir's  
blinken—  
Sagt, wie das zu nehmen sei?

*Translation. (E.)*  
Yet you pay, at least in seeming  
Court to other gods as well,  
Red and gold before us gleaming  
Seem of other joys to tell.

This section is in G minor, pausing on the dominant in eight bars at the last syllable of

Nebenbei (as well),

from which point it cadences in D in the course of six bars and brings us back to the tonic with another four-bar symphony. This return to tonic discloses the form of the piece, for we now engage upon the music of the opening, with the choirs reversed. The men now follow on with :

Theure! zierlich mit drei Fingern  
Sich'rer mit der ganzen Hand—  
Und so füllt man aus den Dingen  
'S Glas nicht halb, nein, bis zum  
Rand.

*Translation. (E.)*  
Charmers! come now, clasp us  
neatly  
With three fingers choice and  
prim,  
Or give us your hands completely  
Filling glasses to the brim.

This, as already mentioned, is the same music as that of verse one, sung now by the male choir; and the next verse proceeds in the same way, being the same music as that of verse two, sung now by the ladies. It is as follows :

Nun wir sehen, ihr seid Meister  
Doch wir sind heut liberal  
Hoffentlich als schöne Geister,  
Treibt ihr's etwas ideal.

*Translation. (E.)*

Thus to see you bold and daring,  
Wakes our favour once anew,  
Doubtless such a noble bearing  
Keeps the ideal well in view.

The same procedure continues, but only for a portion of the next verse; for, shortly after the pause mentioned in connection with verse three, and which now falls to the word "weiss" in the following lines, a change foreboding the conclusion supervenes.

Jeder nippt und denkt die Seine  
Und wer nichts BESOND'RES weiss  
Nun der trinkt ins Allgemeine  
Frisch zu *aller* Schönen Preis.

*Translation. (E.)*

Each one sips and gently museth,  
While who *seemeth* not to care,  
Though he drink to whom he  
chooseth,  
Soon falls prey to lady fair.

The phrase is now diverted, becoming animato and introducing the combined choirs on the chord of D, when four bars are occupied in playful reiteration of the words

Recht so! (Quite so!)

with which the next verse begins. This is sung by the united choirs, and is as follows:

Recht so! Klingt denn in die  
Runde  
An zu Dank und Gegendank  
Sänger, Frau'n, wo die im Bunde  
Da giebt's einen hellen Klang.

*Translation. (E.)*

Quite so! Then, by glasses sound-  
ing,  
Let our mutual thanks be shown;  
May fair songsters' grace abound-  
ing,  
Waken Echo's clearest tone.

The original theme is now resumed by the united choirs; and, with an exultant coda, the piece concludes. The familiar allusions naturally are more salient in the original than in translation, and probably we shall find that Max Kalbeck has something to say upon their subject when his great work is completed. All that need now be mentioned is that the present work was written for the fiftieth anniversary of the Singverein at Crefeld, January 27 and 28, 1885.

OP. 94. FIVE SONGS.  
(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- |        |                                  |                          |
|--------|----------------------------------|--------------------------|
| No. 1. | MIT VIERZIG JAHREN ... ..        | (At forty.)              |
| No. 2. | STEIG AUF GELIEBTER SCHATTEN ... | (Arise, beloved spirit.) |
| No. 3. | MEIN HERZ IST SCHWER ... ..      | (My heart is sad.)       |
| No. 4. | SAPPHISCHE ODE ... ..            | (Sapphic Ode.)           |
| No. 5. | KEIN HAUS, KEINE HEIMATH ...     | (No home, no country.)   |

No. 1. MIT VIERZIG JAHREN.  
(At Forty.)

**I**N B minor (finishing major); time, common; "langsam" (slowly); words by Friedrich Rückert; compass, F sharp or B to D; another edition in D minor; first line—"Mit vierzig Jahren ist der Berg erstiegen." (At forty years life's rugged hill we've climbed.)

This set of songs was written professedly "for a deep voice," but only in this number is the vocal part expressly noted in the bass clef. It presents an instance of form rather favourite with Brahms; that of the stropfenlied modified in favour of variation with the literary sense. There are three verses; and, as usual in such cases, the principal resemblance is between the first and second, which differ mostly in the phrase-endings, whilst the third proceeds to greater modulation.

There is an opening symphony of two bars; the setting for verses one and two occupying eleven bars with a rhythm

of two, two, six; an intervening symphony of one bar occurring before the six-bar phrase. The third verse occupies fifteen bars, and there is a three-bar concluding symphony.

The opening words are as under :

	<i>Translation. (E.)</i>
Mit vierzig Jahren ist der Berg	At forty is the hill of life ascended,
erstiegen	We stand and look back at the
Wir stehen still und schau'n	past;
zurück	The calm of happy childhood now
Dort sehen wir der Kindheit	is ended,
stilles liegen	The joy of buoyant youth is past.
Und dort der Jugend lautes	
Glück.	

The poem develops into a short description of life, with special reference to the gradual approach of old age, and the setting is distinctly melodic; though so much depends upon the attendant harmonies that whether it is accepted in that sense depends upon the cultivation of the listener.

The accompaniment is very varied; for, although partly *sostenuto*, it is also sometimes formed of *staccato* chords, besides being, at the conclusion, amplified into distributed *arpeggio*—the latter feature being apparently introduced as a set-off to the *sostenuto* of the voice-part.

The change from second to third verse is enharmonic. By repetition of words Brahms has instituted a rhythm differing from, though in sympathy with, that of the poem; and it is as a result of this that the six-bar phrase occurs. In the last verse the same situation is taken in hand for further extension.

## NO. 2. STEIG AUF, GELIEBTER SCHATTEN.

*(Arise, beloved Spirit.)*

In E flat minor; time,  $\frac{3}{4}$ ; "gehalten" (sustained); words by Friedrich Halm; compass, B flat to E flat; another edition in F minor; first line—"Steig auf geliebter Schatten." (Arise, beloved spirit.)

The following is the opening text :

Steig auf, geliebter Schatten  
Vor mir in todter Nacht  
Und lab mich Todes matten  
Mit deiner Nähe macht!

*Translation. (E.)*  
Thou shade of dear departed  
Appear in dead of night  
And comfort the faint-hearted  
With all thy wonted might.

There are three verses, of which Nos. 1 and 3 are practically to the same music, whilst the rhythmical distribution is the same for all. The middle setting opens in G flat, and, after modulating to D, resumes in G minor, closing in B flat, the dominant of the original key, and thus facilitating the return.

The principal features of accompaniment are a bass motive in imitation of the voice part in verses one and three; and arpeggios followed by full harmonisations to help the modulations in the second. Symphonies are one bar introductory, one between verses two and three, three bars between verses one and two and at end. The harmonies are extremely rich and varied.

### No. 3. MEIN HERZ IST SCHWER.

*(My heart is sad.)*

In G minor (finishing major); time,  $\frac{9}{4}$  (changing to  $\frac{6}{4}$ ); "unruhig bewegt doch nicht schnell" (restless, but not too fast), changing to "nach und nach lebhafter" (poco a poco accelerando) and "immer lebhafter" (sempre piu accelerando); then Tempo I; words by Emanuel Geibel; compass, D to E; another edition in B flat minor; first line—"Mein Herz ist schwer, mein Auge wacht." (My heart is sad, mine eyes alight.)

Brahms's treatment of the text in this case is extremely interesting. It will be noticed from the following quotation that, after the opening couplet, two triplets occur; and the point is to observe how the composer has handled this simple material.

Mein Herz ist schwer, mein Auge wacht  
 Der Wind fährt seufzend durch die Nacht  
 Die Wipful rauschen weit und breit  
 Sie rauschen von vergang'nen Zeit  
 Von grossem Glück und Herzeleid  
 Vom Schloss und von der Jungfrau drin  
 Wo ist das Alles Alles hin  
 Leid Lieb und Lust und Jugendsinn.

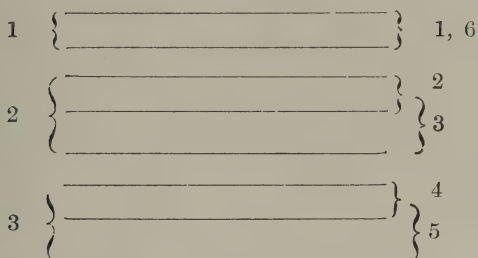
From these eight lines twelve have been evolved for purposes of the musical setting, as will presently be shown. But firstly it is desirable to bring them within reach of the general reader, in translation (*E*):

The while I watch with heart of pain,  
 The night-wind sighs and sighs again;  
 The trees are waving in the blast,  
 With murmurs of forgotten past,  
 In tales of joy and sorrow cast;  
 Of castle high—of maiden fair,  
 Of youthful love—of deep despair,  
 Of phantom forms, all gone—but where?

The characteristics sought to be obtained by the repetitions alluded to lie all in the direction of increased fervency, the piece being rendered by them highly declamatory and containing effects (notably the gradual crescendo of the middle portion) which are extremely fine. Thus, not to singers alone is this song interesting; for as a sample of Brahms's art it is so crowded with instructive features that its technical difficulties may well be condoned and cheerfully undertaken.

With regard to treatment of the text, Brahms has, to begin with, repeated the opening couplet for his conclusion. This, in itself, is already a lyric feature. Next he forms two couplets from each triplet; the last line of the first couplet being used again as first of the second—another lyric feature. The last is important, because the words so repeated become associated with a slightly different context, and varied application of the same text is the very essence of the lyric character. In the following diagram is shown the eight lines of text, with, on one side, an indication of their poetical arrangement, and, on the other, that of the Brahms treatment.





Naturally the poem must have been well studied for the fact of its being amenable to such treatment to have been discovered.

The setting, though opening in  $\frac{9}{4}$ , must not be regarded as a movement in that time; firstly, because the  $\frac{9}{4}$  is only employed to commence the first and last couplets (Nos. 1 and 6 of the above diagram) and all the remainder of the song is in  $\frac{6}{4}$ ; and next, because, even in those situations, it is only rendered necessary as an expansion of the phrase. The whole setting is fantastic in respect of rhythm; regularity only commencing at the words:

Sie rauschen von vergan'nen Zeit (With murmurs of forgotten past),

which is where the indication "nach und nach lebhafter" occurs. From that point the phrases are of two-bar length (with occasional extensions of one bar by the accompaniment) until the spirit of the opening is resumed.

In consequence of the difficulty of this song self-accompaniment may be regarded as out of the question in the great majority of cases. The piano part is an agitated alternation of chords between the two hands, only slightly relieved just before the return.

#### No. 4. SAPPHISCHE ODE.

*(Sapphic Ode.)*

In D; time, alla breve (with  $\frac{3}{2}$  frequently interspersed); "ziemlich langsam" (rather slowly); words by Hans Schmidt; compass, A to D; another edition in F; first line

—"Rosen brach ich Nachts mir am dunklen Hage." (Roses gathered I in the night by darkling way.)

The two verses of this song are practically to the same music, which is simple and melodious. The accompaniment when not syncopated reverts to alternate staccato chords for the two hands. The character of the whole piece is gentle and soothing; there being no instance of *forte* throughout.

The extreme importance of the rhythm of this song renders the full quotation of its text desirable.

*Translation. (E.)*

Rosen brach ich Nachts mir am dunklen Hage	Roses did I gather by moon's pale gleaming,
Süsser hauchten Duft sie als je am Tage	Sweeter far were they than by sun's full beaming;
Doch verstreuten reich die beweg- ten Aeste	Yet fell from the branch torn to reach the flowers,
Thau der mich nässte.	Dewdrops in showers.
Auch der Küsse Duft mich wie nie berückte	Kisses on thy lips in the gloam- ing planted,
Die ich Nachts vom Strauch deiner Lippen pflückte;	Greater bliss seem'd than to my soul e'er granted;
Doch auch dir, bewegt in Gemüth gleich jenen	Yet thine eyes through my fond- est vows' renewing,
Thauten die Thränen.	Tears were bedewing.

The reader will notice that the third line in each of the above stanzas in the original commences with the word "doch"; meaning *yet* or *but*. The tonal expression of the conjunction requiring a comparatively light beat, renders it desirable to delay the entry of this line for half a bar; but the rhythm is not changed, although probably nine out of every ten people think it complicated.\* Had the word "doch" occurred only in one stanza the case would have been different; but, occurring in the same situation in both, and with two separate applications it became a lyric point which the composer could not sacrifice.

\* The rhythm in the two cases is precisely the same, as here shown :

The musical notation shows two staves. The first staff has a common time signature (C) and a 3/2 time signature. The notes are: Ro-sen (quarter), brach (quarter), ich (quarter), Nachts (quarter), mir (quarter), am (quarter), dunk-len (quarter), Ha-ge (quarter). The second staff has the same notes: Süs-ser (quarter), hauch-ten (quarter), Duft (quarter), sie (quarter), als (quarter), je (quarter), am (quarter), Ta-ge (quarter). The third staff starts with a common time signature (C) and shows: Doch (quarter), ver- (quarter), streu-ten (quarter), reich (quarter), die (quarter), be- (quarter), weg-ten (quarter), Aes-te (quarter). The notes for 'Doch' and 'Doch' are marked with a vertical line to indicate their delayed entry.

In connection with this subject it is highly instructive that the word "Thau" (dew) occurs also, in the same situation, in each stanza; and, each time, with a different application. But in this case the word is emphatic; and accordingly Brahms has reversed the process. In other words, instead of delaying the entry, he has anticipated it; thereby rendering another  $\frac{3}{2}$  bar necessary. The point for the general reader is that such things are inherently simple; and therefore it is better to go at once to the root of the matter and in doing so become independent of the mere aspect presented by the notation.

### No. 5. KEIN HAUS, KEINE HEIMATH.

*(No home, no country.)*

In D minor (finishing major); time,  $\frac{3}{4}$ ; "tempo giusto"; words from a drama by Friedrich Halm; compass, D to D; another edition in F sharp minor; first line—"Kein Haus, keine Heimath." (No home, no country.)

The following is the entire text:

Kein Haus, Keine Heimath  
Kein Weib und kein Kind  
So wirbl' ich, ein Strohalm,  
Im Wetter und Wind!  
Well' auf und well' nieder,  
Bald dort und bald hier;  
Welt fragst du nach mir nicht,  
Was frag ich nach dir?

*Translation. (E.)*

No house and no haven,  
No wife and no child;  
As straw-blades are driven  
When weather is wild,  
So hither and thither,  
Now here and now there.  
World! heed'st thou not me!—nor  
For thee do I care.

The musical setting is of eight bars only; and contains no feature calling for special remark.

## OP. 95. SEVEN SONGS.

(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- No. 1. DAS MÄDCHEN ... .. (A maiden.)  
No. 2. BEI DIR SIND MEINE GEDANKEN (With thee my thoughts are  
for ever.)  
No. 3. BEIM ABSCHIED ... .. (Parting.)  
No. 4. DER JÄGER ... .. (The huntsman.)  
No. 5. VORSCHNELLER SCHWUR ... .. (A hasty oath.)  
No. 6. MÄDCHENLIED ... .. (Maiden song.)  
No. 7. SCHÖN WAR DAS ICH DIR WEIHTE (Fine was the gift I gave  
thee.)

### NO. 1. DAS MÄDCHEN.

(A Maiden.)

**I**N B minor (changing to major); time,  $\frac{3}{4}$  C =  $\frac{7}{4}$  (changing to  $\frac{2}{4}$ ); "munter, mit freiem Vortrag" (spirited, to be rendered in free style), changing to "animato" and "lebhaft" (lively); compass, E to G sharp; another edition in G minor; words from the Servian by Siegfried Kapper; first line—"Stand das Mädchen." (Stood a maiden.)

The following is the text:

*Translation. (E.)*

Stand das Mädchen, stand am Bergesanhang	On the mountain slope there stood a maiden,
Wiederschien der Berg von ihrer Antlitz,	From the rock her image in re- flection,
Und das Mädchen sprach zu ihrer Antlitz:—	She could well perceive,—and thus addressed it:—
“Währlich Antlitz, O du meine Sorge,	“Oh! thou Face, that giv’st me so much caring,
Wenn ich wüsste, du mein weisses Antlitz,	If I knew, now, whether it must happen
Dass dereinst ein Alter dich wird küssen,	That an old man be one day to kiss thee,
Ging hinaus ich zu den grünen Bergen	Forth I’d go and on the moun- tain gather
Pflückte allen Wermuth in den Bergen	All the wormwood I could find and press it,
Presste bitt’res Wasser aus der Wermuth	So to get from out it bitter water,
Wüsche dich O Antlitz mit dem Wasser	Then I’d wash thee with it, so the old man
Dass du bitter wenn dich küsst der Alte.	When he came to kiss might find it bitter.
Wüst’ ich aber, du mein weisses Antlitz,	If I knew, now, whether it must happen
Dass dereinst ein Junger dich wird küssen,	That a young man be one day to kiss thee,
Ging hinaus ich in den grünen Garten	Forth I’d go and from the garden gather
Pflückte alle Rosen in den Garten	All the roses I could find and press them,
Presste duftend Wasser aus dem Rosen	So I’d get from out them frag- rant water;
Wüsche dich O Antlitz mit dem Wasser	Then I’d wash thee with it, so the young man,
Dass du duftest wenn dich küsst der Junge.”	Might forget one kiss and take another.”

At the opening of this description the time of this song was given as  $\frac{3}{4} C = \frac{7}{4}$ , but this requires qualification. A common-time bar added to one of  $\frac{3}{4}$  is of course equal to seven crotchets; but there is an important difference in application which must not be overlooked. Had the present piece, for example, been written in  $\frac{7}{4}$  there would have been an obligation to take the respective sections of three and four crotchets in a set order: probably that of 3+4. But, by the use of  $\frac{3}{4} C$  the composer is free to employ the numbers three and four in any order he pleases; and thus, for purposes either of delay or anticipation (such as we have seen exhibited in Op. 94, No. 4) a ready means is always

at hand. Accordingly, in the present case, the natural hesitation at the words:

Wenn ich wüsste (If I knew)

is represented by the casual interspersion of  $\frac{3}{4}$  time bars; and the petulance at:

Dass dereinst ein Alter dich wird küssen  
(That an old man be one day to kiss thee)

by condensing the substance of two  $\frac{3}{4}$  bars into one of common time. Knowledge of these features contributes greatly to an intelligent interpretation.

The change to the major at the thought of a more youthful lover as well as that to  $\frac{2}{4}$  animato to express the intention of rose-gathering for the occasion are points both worthy of mention. There is a slight return to the opening theme at the conclusion, but the major is retained.

The song in respect of both music and words is the same (allowing for differences of setting) as Op. 93A, No. 2.

## No. 2. BEI DIR SIND MEINE GEDANKEN.

*(With thee my thoughts are for ever.)*

In A; time,  $\frac{3}{8}$ ; "schnell und heimlich" (quick and in homely style); words by Friedrich Halm; compass, E to F sharp; another edition in F; first line—"Bei dir sind meine Gedanken." (With thee my thoughts are for ever.)

There are three verses, of which the first and second are to the same music. The vocal part is melodious, and the song altogether of a type likely to commend itself to the ordinary amateur. The following is the opening of the poem:

Bei dir sind meine Gedanken  
Und flattern um dich her,  
Sie sagen sie hätten Heimweh  
Hier litt' es sie nicht mehr.

which goes on in the same fanciful strain to describe what the singer's thoughts keep telling him; the lyric trait being embodied in the various applications of the words—"sie sagen."

The above quotation here follows in translation (*E*):

My thoughts dwell ever with thee, love,  
Are hovering always near,  
They murmur of earnest longing  
To end the sojourn here.

The setting of the third verse differs from that of the others only in the sense of being a slight amplification. The accompaniment presents a wave-like arpeggio figure requiring to be rendered extremely *piano* for its proper effect.

### No. 3. BEIM ABSCHIED.

(*Parting.*)

In D; time,  $\frac{3}{4}$  (changing to  $\frac{2}{4}$ ); "sehr lebhaft und ungeduldig" (full of life and impatience); words by Friedrich Halm; compass, F sharp to F sharp; another edition in B flat; first line—"Ich müh mich ab, und kann's nicht verschmerzen." (I try my best but all unavailing.)

The words are as follows:

*Translation. (E.)*

<p>Ich müh mich ab, und kann's nicht verschmerzen Und kann's nicht verwinden in meinem Herzen Dass ich den und jenen soll sehen In Kreis um mich herum sich drehen Der mich nicht machte froh noch trübe Ob er nun ging oder bliebe.</p>	<p>I try so hard, and yet 'tis painful And fruitless compelling a heart disdainful; Why should I that <i>one</i> be greet- ing? Just because we oft are meeting: Nor sad, nor glad, I hear them saying, Whether he go, or still be staying.</p>
--	---

This song is extremely simple in design. The five-bar phrase prevails; and the two such phrases to which the first

two lines of text are set are repeated for the third and fourth lines, and again (with  $\frac{2}{4}$  accompaniment, in order, as usual, to produce a mild form of *agitato* by the combination of two forms of bar-subdivision) for the seventh and eighth lines. The only contrast to this, therefore, is that offered by the setting of fifth and sixth lines and by the ultimate broader setting of the concluding portion and the exultant cadence to which it leads.

#### NO. 4. DER JÄGER.

(*The Huntsman.*)

In F; time,  $\frac{3}{4}$ ; "lebhaft" (lively); words by Friedrich Halm; compass, E to F; another edition in D; first line—"Mein Lieb ist ein Jäger." (My love is a hunter.)

The text runs as follows:

Mein Lieb ist ein Jäger  
 Und grün ist sein Kleid  
 Und blau ist sein Auge  
 Nur sein Herz ist zu weit  
 Mein Lieb ist ein Jäger  
 Triff't immer in's Ziel  
 Und Mädchen berückt er  
 So viel er nur will.  
 Mein Lieb ist ein Jäger  
 Kennt Wege und Spur  
 Zu mir aber kommt er  
 Durch die Kirchthüre nur.

#### *Translation. (E.)*

My love he's a huntsman,  
 His coat it is green,  
 His eye may be blue,  
 But his heart is not seen.  
 My love he's a huntsman,  
 His shot e'er doth kill;  
 Can maidens set crazy  
 As oft as he will.  
 My love he's a huntsman,  
 Each track he knows well.  
 But the one to my heart is,  
 By sound of church bell.

There are three verses all to the same music, this being a song of volkslied character altogether unpretentious and with even commonplace accompaniment. The rhythm is so simple that but for emphatic expression of the word "Jäger" it would consist entirely of two-bar phrases. There are opening and concluding symphonies of four bars each, exclusive of which the setting consists only of thirteen bars.



## No. 5. VORSCHNELLER SCHWUR.

*(A hasty oath.)*

In D minor; time,  $\frac{2}{4}$ ; "angemessen frei vorzutragen" (allegretto—to be rendered in a manner suitably free); words from the Servian by Siegfried Kapper; compass, D to A; another edition in B flat minor; first line—"Schwor ein junges Mädchen." (Swore a young, young maiden.)

The text runs as follows:

Schwor ein junges Mädchen  
Blumen nie zu tragen,  
Niemals Wein zu trinken  
Knaben nie zu küssen:—  
Gestern schwor das Mädchen  
Heute noch bereut es.  
"Wenn ich Blumen trüge  
Wär ich doch noch schöner!  
Wenn ich Rothwein tränke  
Wär ich doch noch froher!  
Wenn den Liebsten küsste  
Wär mir doch noch wohler."

*Translation. (E.)*

Once a maid was vowing  
Ne'er to wear a flower,  
Never take the Rhine wine,  
Never kiss a lover:—  
Yesterday she swore it,  
Now she doth deplore it.  
"If I wear a flower,  
I shall be more pretty;  
If I take the Rhine wine,  
I shall be more joyful;  
If I kiss a lover,  
I shall be more happy."

It will be seen that the song naturally divides into the narrative portion and the maiden's speech, each of six lines. Brahms has improved upon this by repeating his third and fourth lines in order to preserve the same proportion and at the same time hold the important couplet commencing with the word "Gestern" (yesterday) in reserve. He evidently had the desire to isolate the latter in the setting, for he has placed a pause upon the bar line both before and after it. Each five-bar phrase of which its lines consist is also distinguished by ritardando, besides which the previous lines cadence in the original key whereby it is made to form a new departure.

The maiden's speech proceeds animatedly from the cadence in the major of the couplet just referred to. It utilises the rhythmic formation of the opening but in other respects is of different character.

The accompaniment is plain and without notable feature.

## No. 6. MÄDCHENLIED.

*(Maiden song.)*

In F; time,  $\frac{3}{4}$ ; "behaglich" (at ease); words (after the Italian) by Paul Heyse; compass, F to G; another edition in D flat; first line—"Am jüngsten Tag ich aufersteh'." (At the last day when rise I may.)

The text is as follows:

Am jüngsten Tag ich aufersteh  
 Und gleich nach meinem Liebsten seh,  
 Und wenn ich ihn nicht finden kann  
 Leg' wieder mich zum schlafen dann.  
 O Herzeleid, du Ewigkeit!  
 Selbender nur ist Seligkeit  
 Und kommt mein Liebster nicht hinein  
 Mag nicht im Paradiese sein.

The reader will perceive from the following translation (*E.*) that the contents of the above are indivisible and require full quotation.

When I rise up on Judgment day,  
 I'll seek my lover straight away,  
 And should my search for him be vain  
 I'd rather go to sleep again.  
 Eternity! thou hast no bliss  
 For me, if second self I miss;  
 And, if my lover's not to go,  
 No Paradise for me—no, no!

The two verses are set to the same music except that in verse two an augmentation at the cadence leads to an increase of two bars—from twelve to fourteen. The constant features of artistic finish and refinement are present but not to a degree calling for special remark.

## No. 7. SCHÖN WAR, DAS ICH DIR WEIHTE.

*(Fine was the gift I gave thee.)*

In F minor; time, common; "einfach" (simply); words by G. F. Daumer; compass, E to G; another edition in D minor;

first line—"Schön war, das ich dir weihte." (Fine was the gift I gave thee.)

*(Text.)*

Schön war, das ich dir weihte  
Das goldene Geschmeide,  
Süss war der Laute Ton  
Die ich dir auserlesen.  
Das Herze das sie beide  
Darbrachte werth gewesen  
Wärs zu empfangen  
Einen bessern Lohn.

*Translation. (E.)*

Right worthy was the token  
Which thoughtless thou hast  
broken;  
The tones were sweet indeed  
Which I so fondly taught thee.  
The heart whose true devotion,  
These gifts so fondly brought thee,  
Surely was worthy  
Some more kindly meed.

After a one-bar symphony the first two lines are set to a four-bar phrase which is repeated, embracing the next two lines. As it again occurs as a setting for the last line it follows that only three remain for free treatment. For the middle portion the rhythm is somewhat changed and the vocal part more florid. The latter also contains passages in rising sequence, which, though not marked *agitato*, sufficiently show such rendering to have been the composer's intent.

The bass of the accompaniment is syncopated practically throughout; but the short and detached phrases of the melody divert attention from this incessant feature, which seems only to emerge at divisions of the phrase.

OP. 96. FOUR SONGS.

(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- No. 1. DER TOD, DAS IST DIE KÜHLE NACHT (*Death is the Cooling  
Night.*)  
 No. 2. WIR WANDELTEN ... .. (We Wandered.)  
 No. 3. ES SCHAUEN DIE BLUMEN (*The Flowers are ever Looking.*)  
 No. 4. MEERFAHRT ... .. (At Sea.)

No. 1. DER TOD, DAS IST DIE KÜHLE NACHT.  
 (*Death is the cooling night.*)

**I**N C; time,  $\frac{6}{8}$ ; "sehr langsam" (very slowly); words by  
 H. Heine; compass, C to A; another edition in A flat;  
 first line—"Der Tod, das ist die kühle Nacht."  
 (Death is the cooling night.)

This song presents a highly-instructive instance of the  
 interest with which this master of rhythm could invest  
 the simple two-bar phrase. Firstly, let the reader examine  
 the text:

Der Tod, das ist die kühle Nacht,  
 Das Leben ist der schwüle Tag,  
 Es dunkelt schon mich schläfert  
 Der Tag hat mich müde gemacht.  
 Über mein Bett erhebt sich ein  
 Baum  
 D'rin sing't die junge Nachti-  
 gall,  
 Sie singt von lauter Liebe  
 Ich hör es sogar im Traum.

*Translation. (E.)*

If Death is like the cooling Night  
 So Life is but the sultry Day.  
 The sunlight wanes—I'm sleepy,  
 For Day hath fatigued me quite.  
 Over my head there tow'ring  
 seems  
 A tree wherein a songster  
 dwells,  
 Of Love 'tis always trilling  
 I hear it in my dreams.

The first point is that, as the first two lines stand in apposition, Brahms has given them a half-bar separation; by which the second line is converted into an apparent three-bar phrase. The same thing occurs at the half-line where the sense of the text forms a natural division. Thus, for:

Es dunkelt schon (The darkness falls)

and:

Mich schläfert (I'm sleepy),

there is separation; as also in the second verse at the words:

Ich hör'es (I hear it).

Such treatment is true to nature, and responds entirely to the expectations of those whose ideal is a perfect tonal expression of the text. On the other hand it explains why lovers of jingle are never likely to care for Brahms, whose vocal settings are so wedded to the idea to be expressed that elisions and extensions continually occur.

## No. 2. WIR WANDELTEN.

(*We wandered.*)

In D flat (changing to E); time, common ( $\frac{3}{2}$  used for extension of phrase); "andante espressivo"; words by Fr. Daumer; compass, D flat to G flat; another edition in B flat; first line—"Wir wandelten wir zwei zusammen." (We wandered once we two together.)

This song has met with considerable appreciation, and is often quoted in proof of the composer's facility in love-song. It is one of those in which while remaining in sympathy with the poetical rhythm he has diverged greatly from it in the musical setting, a proceeding which generally results in opportunity for graceful vocal effects and has no doubt contributed to the favour with which the song is regarded.

The words are as under:

Wir wandelten wir zwei zusammen  
 Ich war so still und du so stille;  
 Ich gäbe viel um zu erfahren,  
 Was du gedacht in jenem Fall,  
 Was ich gedacht, unausgesprochen  
 Verbleibe das! Nur eines sag'ich—  
 So schön war Alles was ich dachte  
 So himm'lisch heiter war es all'  
 In meinem Haupte die Gedanken  
 Sie läuteten wie gold'ne Glöckchen  
 So wundersüss so wunderlieblich  
 Ist in der Welt kein and'rer Hall.

*Translation. (E.)*

We wandered on, we two together,  
 So still was I—thou, too, wert  
 silent.  
 What would I give, could I but  
 fathom,  
 The thoughts by which you were  
 possessed,  
 But, though my own remained  
 unspoken,  
 I vow I was so truly happy,  
 That earth contains no joy to  
 better  
 The dreams with which I then  
 was blest.  
 My soul seemed filled with sounds  
 of music,  
 Like golden bells to me returning;  
 I felt these were, of all earth's  
 echoes,  
 The strains to reach my heart the  
 best.

The setting is characterised by gentle flow of melody associated with simple harmonies and quite ordinary figures of accompaniment.

The change to E is very transient; as, during much of the time that the new key-signature is in use we are enharmonically in A flat, the return being thus facilitated.

Although set to fresh music from end to end the song readily falls into three sections corresponding to lines 1-4, 5-10 and 11-12 of the text respectively.

No. 3. ES SCHAUEN DIE BLUMEN.

*(The flowers are ever looking.)*

In B minor (finishing major); time,  $\frac{2}{4}$ ; "unruhig bewegt" (restlessly); words by H. Heine; compass, F sharp to G sharp; another edition in G minor; first line—"Es schauen die Blumen alle." (The flow'rets are ever looking.)

The text is as follows:

Es schauen die Blumen alle  
 Zur leuchtenden Sonne hinauf;  
 Es nehmen die Ströme alle  
 Zum leuchtenden Meere den Lauf.  
 Es flattern die Lieder alle  
 Zu meinem leuchtenden Lieb  
 Nehmt mit meine Thränen und  
 Seufzer  
 Ihr Lieder wehmüthig und trüb.

*Translation. (E.)*  
 The flowers are upward glancing,  
 They look at the beaming sun;  
 The waters are swiftly glancing  
 To meet the wild ocean they run;  
 The songs have their spirit glanc-  
 ing  
 All towards the one I adore;  
 Oh! bear her my tears and my  
 longings,  
 Ye songs that are plaintive and  
 sore.

The setting consists entirely of two-bar phrases corresponding to lines of the text, until, by a sostenuto repetition of the word "alle" in the fifth line, a cadence in F sharp is effected with a three-bar phrase. After one bar of intervening symphony the opening theme is then resumed in the major, two ordinary phrases completing the text; whereupon, after a further one-bar separation, the final line is repeated in prolongation.


The accompaniment, after introductory symphony of six bars, consists of triplet semiquavers against normal  $\frac{2}{4}$  in the bass; and, this being a form favourable to *nuances* of tone-quantity, should contribute much to the effect.

#### NO. 4. MEERFAHRT.

(*At Sea.*)

In A minor; time,  $\frac{6}{8}$ ; "andante sostenuto"; words by H. Heine; compass, E to G (or A flat); another edition in F minor; first line—"Mein Liebchen wir sassen beisammen." (My love we were seated together.)

This song is in barcarolle style; and unusual importance seems to have been attached to the requisite mood, if we may judge from the unusual feature of a fourteen-bar symphony, as well as from the continuation of the same figure

() throughout the piece.

The text is as follows:

Mein Liebchen wir sassen beisam-  
 men  
 Traulich im leichten Kahn,  
 Die Nacht war still und wir  
 schwammen  
 Auf weiter Wasserbahn.  
 Die Geister-Insel die schöne  
 Lag dämm'rig im Mondenglanz  
 Dort klangen liebe Töne  
 Und wogte der Nebel-tanz.  
 Dort klang es lieb und lieber  
 Und wogt' es hin und her  
 Wir aber schwammen vorüber  
 Trostlos auf weitem Meer.

*Translation. (E.)*

My dearest and I sat together,  
 Snug in our boat were we,  
 We glided light as a feather,  
 By night to the wide, wide sea.  
 The Spirit-Island of story,  
 With Cloud-Dance of fabled  
 fame,  
 Lay there in the moon's dim  
 glory,  
 And echoes thence wafting  
 came.  
 The tones were sweet to hearing,  
 Were waving to and fro;  
 But we their magic fearing,  
 Out oceanward did go.

The song is set to different music throughout, associated with the usual feature of greater modulation during the middle portion; and, in this instance, also with changes in the movement. The song is of some development, extending to over sixty bars; and although there is no return the conclusion faithfully reproduces the spirit of the opening.



OP. 97. SIX SONGS.  
(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

No. 1.	NACHTIGALL	...	...	...	...	...	(Nightingale.)
No. 2.	AUF DEM SCHIFFE	...	...	...	...	...	(A Birdling Flew.)
No. 3.	ENTFÜHRUNG	...	...	...	...	...	(O Lady Judith.)
No. 4.	DORT IN DEN WEIDEN	...	...	...	...	...	(There 'mong the Willows.)
No. 5.	KOMM BALD	...	...	...	...	...	(Come Soon.)
No. 6.	TRENNUNG	...	...	...	...	...	(The Parting.)

No. 1. NACHTIGALL.  
(Nightingale.)

**I**N F minor; time,  $\frac{3}{4}$ ; "langsam" (slowly); words by C. Reinhold; compass, D flat to A; another edition in D minor; first line—"O Nachtigall, dein süsser Schall." (O nightingale! thy plaintive call.)

The treatment of the text in this case is decidedly erratic; but as the song is short this may be justified, though it does not add to the merit of the composition. It is of course natural to regard such short pieces as not presenting any danger of a lack of unity, but it is doubtful whether in the present song such safety has not been too greatly relied upon. It is true that a slight reference to opening material occurs at the last line of text; but a somewhat perfunctory mention of the nightingale's song cannot be accepted as in pursuance of design. Altogether this song is not a favourable sample of Brahms's genius, and it would require a finished singer to deliver it with anything like good effect.

As usual with these short pieces the text must be quoted in full to render it intelligible, and is as follows:

<p>O Nachtigall dein süßer Schall Erdringet mir durch Mark und Bein Nein, trauter Vögel, nein! Was in mir schafft so süsse Pein Das ist nicht dein, Das ist von andern himmelschönen Nun längst für mich verklungen Tönen; In deinem Lied ein leiser Wieder- hall.</p>	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>Oh! Nightingale, thy song so bright, Dost ever seem to thrill me so! No, songster, no; 'Tis not thy tones so sweet and low Which cause me woe: But thoughts awaken to thy sing- ing, And, painful mem'ries nearer bringing, Find, in thy lay, an echo soft and light.</p>
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## No. 2. AUF DEM SCHIFFE.

*(A birdling flew.)*

In A; time,  $\frac{3}{8}$ ; "lebhaft und rasch" (quickly and with life); words by C. Reinhold; compass, G to A; another edition in F; first line—"Ein Vöglein fliegt über den Rhein." (A birdling flew far over the Rhine.)

The words are as follows:

<p>Ein Vögelein fliegt über den Rhein Und wiegt die Flügel im Sonnen- schein Sieht Rebhügel und grüne Fluth Im gold'nen Gluth. Wie wohl das thut so hoherhoben Im Morgenhauch! Beim Vög'lein droben O wär' ich auch.</p>	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>A little bird flew over the Rhine, It waved its wings in the bright sunshine, And glanced where river and vineyards show Their golden glow. Oh, happy bird, to whom 'tis given To fly so high—thus near to heaven Could I but go!</p>
--	--

This song is set through; the only repetition being that the third and fourth lines are set to the same music as the second and third, which is of simpler character than that of the after-portion of the piece. The melody is one sug-

gestive of fervent expression, and the quick tempo should favour the requisite earnestness and render the general effect somewhat brilliant.

The "twittering" figure of accompaniment adopted for the opening section is pleasantly suggestive; but it disappears at:

Wie wohl das thut (Oh! happy bird),

being then replaced by a distributed ascending-arpeggio figure; the latter continuing (with the exception of four bars at the words "Beim Vög'lein droben") to the end.

### No. 3. ENTFÜHRUNG.

(*O Lady Judith.*)

In D minor; time, common; "schnell" (fast); words by Wilibald Alexis; compass, D to F; another edition in C minor; first line—"O Lady Judith, spröder Schatz." (O Lady Judith, sweetheart cold.)


There are three verses, all to the same music; except that in the last verse the original two-bar cadence is extended to four by augmentation.

The first verse follows:

O Lady Judith, spröder Schatz  
Drückt dich zu fest mein Arm?  
Je zwei zu Pferd haben schlechten Platz  
Und Winternacht weht nicht warm.

The singer goes on to compare each of the several hardships he is called upon to endure with the coldness of his lady-love. He has, for example, had a six-nights' endurance of the marsh and moor; and as he swears by St. George that the seventh shall be better the reader may conclude that the song is declamatory. The above extract here follows, in translation (*E*):

O Lady Judith, lovely prude,  
 My arm may hold thee tight,  
 But two on horseback is comfort rude  
 And cold is the winter night.

The whole piece is of march-like character, with a galloping figure of accompaniment () and entirely in duple rhythm.

#### No. 4. DORT IN DEN WEIDEN.

*(There 'mong the willows.)*

In D; time,  $\frac{2}{4}$  (occasional  $\frac{3}{4}$ , as explained); "lebhaft und anmuthig" (animated and with grace); words, a folk-song of the lower Rhine; compass, A to A; another edition in B flat; first line—"Dort in den Weiden steht ein Haus." (A cot stands 'mong the willows there.)

There are two verses, of which the first is here given:

Dort in den Weiden steht ein Haus  
 Da schaut die Magd zum Fenster 'naus,  
 Sie schaut stromauf, sie schaut stromab  
 Ist noch nicht da mein Herzensknab?  
 Der schönste Bursch am ganzen Rhein  
 Den nenn' ich mein.

The second verse is merely in further praise of the lover, and both verses are to the same music. The above quotation follows in translation (*E.*):

A house stands by the willow nook,  
 At window there a maid doth look  
 With up-stream, down-stream glance so keen—  
 "Hast thou perchance my lover seen?  
 The smartest youth of all the Rhine  
 And he is mine."

The last syllable of second and fourth lines has an extra crotchet for rhythmical division which converts those respective bars into  $\frac{3}{4}$ . The accompaniment is very plain but

becomes more brilliant for the last two lines of text. The whole setting comprises only fourteen bars, exclusive of four for concluding symphony; and is of volkslied character.

## No. 5. KOMM BALD.

(*Come soon.*)

In A; time,  $\frac{3}{4}$ ; "zart bewegt" (tenderly); words by Klaus Groth; compass, D sharp to G; another edition in G; first line—"Warum denn warten von Tag zu Tag?" (Waiting why art thou?)

The words are as under :

	<i>Translation. (E.)</i>
Warum denn warten von Tag zu Tag?	Oh! why this waiting from day to day?
Es blüht im Garten was blühen mag,	Let bloom in garden what bloom there may.
Wer kommt und zählt es was blüht so schön?	Who cares to know if the flowers entrance?
An Augen fehlt es, es anzusehen.	Or deigns to cast on them e'en a glance.
Die meinen wandern vom Strauch zum Baum	'Twas thus from tree to tree I seemed
Mir scheint auch Andern wär's wie ein Traum.	To wander even as though I dreamed,
Und von den Lieben die mir getreu	Of lov'd ones still remaining true.
Und mir geblieben, wärst du dabei.	And there amongst them--there were you.

There are four verses, of which the first two are to the same music, of eight bars. The length of the other verses extends to thirteen bars, principally for the reason that in them the last line is repeated. Otherwise though of different contents they remain in the spirit of the foregoing.

The form of accompaniment is heavy, consisting largely of plain harmonisation; and the song generally is of unambitious character.

## No. 6. TRENNUNG.

*(The Parting.)*

In F; time,  $\frac{3}{4}$ ; "anmuthig bewegt" (gracefully); words Swabian; compass, E to F; another edition in E flat; first line—"Da unten im Thale läufsts Wasser so trüb." (Down there in the valley.)

There are four verses all to the same music, the following being two extracts:

*(First Verse.)*

Da unten im Thale läufsts Wasser  
so trüb  
Läufsts Wasser so trüb  
Und i kann dir's net sagen i hab'  
di so lieb  
I hab' di so lieb.

*(Fourth Verse.)*

Für die Zeit wo du g'liebt mi hast  
dank i dir schön  
Ja dank i dir schön  
Und i wünsch dass dir's anderswo  
besser mag geh'n  
Besser mag geh'n.

*Translation. (E.)*

The sore-troubled waters rush on  
through the dell,  
Rush on through the dell—  
I cannot all tell you; I love you  
too well,  
I love you too well!

With the time that thou lov'dst  
me none else can compare,  
None else can compare;  
But I hope that elsewhere with  
thee better may fare,  
Better may fare!

The song is of simple volkslied character, the setting comprising twelve bars only, which would in fact be reduced to eight but for repetition of the line-endings as indicated above. There are two symphonies; one of four bars introductory, and one of five bars to conclude.

## OP. 103. ELEVEN GIPSY SONGS.

(Zigeunenlieder.)

*For S.A.T.B. with Pianoforte Accompaniment. Arrangement by the Composer of Nos. 1, 2, 3, 4, 5, 6, 7 and 11 for Single Voice. English Version by Mrs. J. P. Morgan.*

- |   |         |                                |                             |
|---|---------|--------------------------------|-----------------------------|
| 1 | No. 1.  | HE! ZIGEUNER ... ..            | (Ho there! Gipsy.)          |
| 2 | No. 2.  | HOCHGETHÜRMTE ... ..           | (High and Towering.)        |
| 3 | No. 3.  | WISST IHR WANN MEIN KINDCHEN   | (Know ye when my Loved      |
|   |         |                                | One.)                       |
| 4 | No. 4.  | LIEBER GOTT DU WEISST          | (Loving God, Thou Knowest.) |
| 5 | No. 5.  | BRAUNER BURSCH ... ..          | (Sunbrowed Lad.)            |
| 6 | No. 6.  | RÖSLEIN DREIE ... ..           | (Rosebuds Three.)           |
| 7 | No. 7.  | KOMMT DIR MANCHMAL IN DEN SINN | (Art Thou Thinking.)        |
|   | No. 8.  | HORCH DER WIND ... ..          | (Hark the Wind.)            |
|   | No. 9.  | WEIT UND BREIT ... ..          | (Far and Wide.)             |
|   | No. 10. | MOND VERHÜLLT SEIN ANGESICHT   | (Moon a Veiled Face.)       |
| 8 | No. 11. | ROTHE ABENDWOLKEN ... ..       | (Rosy Evening Clouds.)      |

THE familiar history of these songs will probably interest the reader in the first instance, and in this connection we find Brahms in writing to Elisabeth v. Herzogenberg (March, 1888), placing it in the light of a kindness that he refrains from sending some "playfully extravagant nonsense" which was then rather liked in Vienna; the reference being to these very songs. He is naturally urged to send them on for inspection and he does so with the result that they are shortly referred to as having given great delight, though the lady is very much puzzled about the text, whilst even the music seems to her rather Bohemian than Hungarian.

The fact is that the words are really founded upon Hungarian folk-songs; these having been rendered into German

poetry by Hugo Conrat, an artistically-minded tradesman of Vienna, with whom Brahms was well acquainted. They have, moreover, an existence separate from the Brahms work; being published by Rózsavölgyi in Budapest. In this edition they are described not only as folk, but as love-songs, of which there are twenty-five, for medium voice, with a pianoforte accompaniment by Zoltán Nagy; the melodies being the original ones, of national origin. Frau v. Herzogenberg judged the Brahms production very skilfully, for the more salient features of Hungarian music are scarcely presented in this work, and it has generally been considered that Brahms had not the origin of the songs but gipsy life alone in view. For all that however the usual traits of gipsy music can scarcely be described as superabundant in these melodies. Those which do appear consist principally of:

1. Irregular rhythms of three, five and seven bars.
2. Frequent use of syncopation.
3. Employment throughout of  $\frac{2}{4}$  time.
4. Imitation (in accompaniment) of gipsy instruments such as the cymbal, or, as the late Mr. Chorley described it, "the sort of wicked dulcimer which has to be whipped by the player."

It should be first observed that the poems do not form a "cyclus"; for, though they have a common theme, each is independent of the rest.

## No. 1. HE! ZIGEUNER.

*(Ho there! Gipsy.)*

No. 1 (allegro agitato, A minor) is in three sections, of which the first two comprise a tenor solo, with its theme repeated in four-part harmony, the third being devoted to a repetition of the tune, harmonised and "piu presto." The accompaniment is a succession of quaver triplets—broken chords and arpeggios.

The following is from the text:



	<i>Translation. (J. P. Morgan.)</i>
He! Zigeuner, greife in die Saiten ein! Spiel das Lied von ungetreuen Mägdelein!	Ho! there, gipsy! strike, resounding every string, And the song of false and faithless maiden sing.

## No. 2. HOCHGETHÜRMTÉ.

*(High and Towering.)*

No. 2 (allegro molto, D minor) is remarkable for an almost fierce syncopation in the accompaniment. The passionate energy of the verse conspicuously animates the vocal music, but there is no solo, the song breaking into full vocal harmony at once.

The following is from the text :

	<i>Translation. (J. P. Morgan.)</i>
Hochgethürmte Rimafluth, wie bist du so trüb', An dem Ufer klag' ich laut nach dir mein Lieb!	High and towering Rima stream, how art thou so drear! On thy shore I mourn aloud for thee, my dear!

## No. 3. WISST IHR WANN?

*(Know Ye When?)*

No. 3 (allegretto, D major) is a two-verse song, with tenor solo and quartet. Except for the change of tempo on the entry of the quartet there is nothing in it characteristic of gipsy music.

The following is from the text :

	<i>Translation. (J. P. Morgan.)</i>
Wisst ihr wann mein Liebster am besten mir gefällt? Wenn in seinen Armen er mich umschlungen hält.	Know ye, when my lover, the dearest is to me? When in his fond arms he enfolds me lovingly.

## No. 4. LIEBER GOTT DU WEISST.

*(Loving God, Thou Knowest.)*

No. 4 (vivace, F major), of similar form to the preceding, but the solo is for soprano, of volkslied construction and devoid of all peculiarly gipsy feature.

The following is from the text :

Lieber Gott du weisst, wie oft in stiller Nacht	<i>Translation. (J. P. Morgan.)</i> Loving God, thou knowst how oft in stilly night,
Ich in Lust und Leid an meinen Schatz gedacht.	How, in joy and pain, in him my thoughts delight.

## No. 5. BRAUNER BURSCHE.

*(Sunbrowm Lad.)*

No. 5 (allegro giocoso, D major) is spirited throughout and in four-part vocal harmony. The accompaniment stands alone for two bars and its figure constitutes the principal feature of the piece.

The following is from the text :

Brauner Bursche führt zum Tanze Sein blauäugig schönes Kind, Schlägt die Sporen keck zusam- men, Czardas Melodie beginnt.	<i>Translation. (J. P. Morgan.)</i> Sunbrowm lad to dance is leading His blue-eyed pretty lass, Strikes the clashing spurs together To the melody Czardas.
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## No. 6. RÖSLEIN DREIE.

*(Rosebuds Three.)*

No. 6 (vivace, G major). Here, however, are unmistakable gipsy features. At the outset we hear the preliminary

scrape of the violin; and, as the tenor voice leads off, the twanging chords of the aforesaid "wicked dulcimer."

The following is from the text :

	<i>Translation. (J. P. Morgan.)</i>
Röslein dreie in der Reihe blühn so roth,	Rosebuds three, all on one tree, ye bloom so red,
Dass der Bursch zum Mädcl geht ist kein Verbot, Lieber Gott, wenn das verboten wär',	That a lad a lassie woo is not for- bid. Loving God, if that had been denied,
Ständ' die schöne weite Welt schon längst nicht mehr, Ledig bleiben Sünde wär'!	All the world long since had died, Single life's a sin beside.

#### No. 7. KOMMT DIR MANCHMAL IN DEN SINN.

*(Art Thou Thinking?)*

No. 7 (andante, E flat major). This melody is in two sections, each stated by the solo tenor, and repeated in full harmony.

The following is from the text :

	<i>Translation. (J. P. Morgan.)</i>
Kommt dir manchmal in den Sinn Mein süßes Lieb	Art thou thinking often now, Sweetheart, my love,
Was du einst mit heil'gem Eide Mir gelobt?	Of what thou, with holy vow, To me hast sworn?

#### No. 8. HORCH, DER WIND!

*(Hark, the Wind.)*

No. 8 (andantino, G minor). A two-verse song, to which three-bar phrases and certain peculiarities in the melody give a distinctly Hungarian character.

The following is from the text :

<p>Horch, der Wind klagt in den Zweigen Traurig sacht; Süßes Lieb, wir müssen scheiden, Gute Nacht Ach, wie gern in deinen Armen Ruhete ich, Doch die Trennungsstunde naht, Gott schütze dich!</p>	<p><i>Translation. (J. P. Morgan.)</i> Hark, the wind sighs in the branches, Sad and light; Loved one, 'tis our hour of part- ing, Fond good night. Ah, how gladly in thine arms At rest I'd be. But the parting hour is near, God watch o'er thee!</p>
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## No. 9. WEIT UND BREIT.

*(Far and Wide.)*

No. 9 (allegro, G minor) is for quartet throughout. In point of constructive peculiarity we have a change from allegro to a "piu presto," large use of syncopated bass and passages of accompaniment evidently intended to suggest the cimbalò. In this and the preceding number the second section is in the tonic major.

The following is from the text:

<p>Weit und breit Schaut Niemand mich an, Und wenn sie mich hassen, Was liegt mir d'ran?</p>	<p><i>Translation. (J. P. Morgan.)</i> Far and wide, None consider me fair, But if they all hate me, Why should I care?</p>
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## No. 10. MOND VERHÜLLT SEIN ANGESICHT.

*(Moon a Veiled Face.)*

No. 10 (andantino, G minor). In this the cimbalò accompaniment is also conspicuous; besides which the gipsy element is also present in the shape of three-bar rhythm. There is an antiphonal effect in this number—soprano and contralto alternating with tenor and bass.

The following is from the text:

<p>Heiss für dich mein Herz ent- brennt, Keine Zunge dir's bekennt.</p>	<p><i>Translation. (J. P. Morgan.)</i> For thee glows my heart aflame, More than tongue can ever name.</p>
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## No. 11. ROTHE ABENDWOLKEN.

*(Rosy Ev'ning Clouds.)*

No. 11 (allegro passionato, D flat major), tenor solo and "chorus" (if the term may be borrowed to indicate merely the chorus character) with abundant syncopations in accompaniment, as well as some six-bar phrases.

The following is from the text:

Himmel strahlt in glüh'nder Pracht, Und ich träum' bei Tag und Nacht Nur allein Von dem süßen Liebchen mein.	<i>Translation. (J. P. Morgan.)</i> Heaven glows in glory bright, And I dream by day and night, But of thee, Of the sweetheart dear to me.
--	--

Such in general outline are the famous "Zigeunenlieder." With regard to the merits of Conrat's translations before referred to we can only accept the view taken by German critics that the rendering is masterly upon the whole; being literal as far as possible, only slight modifications having been admitted here and there, in order to obtain a natural flow of the lines; whilst, to some single-strophe songs (including Nos. 3 and 4 of Brahms's work) a second verse developing the first has been added.

Unfortunately the English singer is excluded from the enjoyment of perfections with which perhaps it would have been unreasonable to expect the translation to compete. It is, of course, an advantage to be provided with a setting, even though only approximating to the sense of the original; because, otherwise, for the most part, a performance of the work would be impossible. And it is also but fair to remember that, in this case, we are dealing with a translation from a translation, which, of course, removes us the more from any natural beauties of the original.

Before quitting this work it may be well to mention that the four remaining gipsy songs (numbers three to six inclusive, of Op. 112) may be informally regarded as appertaining to the same collection, being equally set to translations of Hugo Conrat.

OP. 104. FIVE VOCAL PIECES.

(Gesänge.)

*For Mixed Choir "A Capella," Unaccompanied. English  
Version by Mrs. J. P. Morgan.*

No. 1.	NACHTWACHE I ... ..	... (Night-watch I.)
No. 2.	NACHTWACHE II ... ..	... (Night-watch II.)
No. 3.	LETZTES GLÜCK ... ..	... (Last happiness.)
No. 4.	VERLORENE JUGEND ... ..	... (Lost youth.)
No. 5.	IM HERBST ... ..	... (In autumn.)

NO. I. NACHTWACHE I.

(*Night-watch I.*)

**I**N B minor (finishing major); time, common; "langsam" (slowly); score, S.A.A.T.B.B.; words by Fr. Rückert; first line—"Leise Töne der Brust." (Lightest tones of the heart.)

The text of this piece consists of eight lines only, four of which are here quoted.

	<i>Translation. (E.)</i>
Leise Töne der Brust	Gentle tones of the heart
Geweckt vom Odem der Liebe	By breath of love thus awakened
Hauchet zitternd hinaus	Tremblingly ask if an ear
Ob sich euch öffnen' ein Ohr.	Open at last to your lay.

For the second half of the text new effects are provided; principally by a clever inversion of the parts, which will now be described.

The setting opens with a canon in the second between soprano and tenor at bar distance. Each of these parts is

accompanied by the two others next in descending order and the six-part choir is thus practically transformed into two, of S.A.A. and T.B.B. respectively. The insight of the composer is greatly shown by the selection of a canon in this particular interval, as it is one which naturally produces a rising sequence with an inseparable tendency towards growing fervour. The music being cast in two-bar phrases, each phrase corresponding to a line of the poetry, it follows that if we include one bar distance between the entries, nine bars are occupied by the first statement. The second is then as has been described; T.B.B. leading, followed by S.A.A. In this case the canon is only retained for a short time; though the music proceeds with a copious amount of canonical imitation; and very much in the same spirit.

The general effect is tinged by a gentle melancholy. The reader should refer also to text of Op. 113, No. 10.

## No. 2. NACHTWACHE II.

(*Night-watch II.*)

In E flat; time,  $\frac{3}{2}$ ; "feierlich bewegt" (with stately motion); score, S.A.A.T.B.B.; words by Fr. Rückert; first line—"Ruh'n sie? rufet das Horn des Wächters." (Rest they?—there in the West the watchman's horn is calling.)

The text opens thus:

		<i>Translation. (E.)</i>
Ruh'n sie?—		Rest they?—
Rufet das Horn des Wächters		So soundeth the watchman's horn
drüben aus Westen		far out to the westward,
Und aus Osten das Horn rufet		When lo! from the eastward, hear
entgegen		we, echoing sadly—
	Sie ruh'n!	They rest!

The setting is composed through, the above quotation constituting half the text, the music including no return. The two basses make a tonal dialogue upon the first and fifth (and *vice versa*) of the triad harmony very much as was done upon the words "Gebt Acht!" in Op. 41, No. 5.

This number is so full of choice effects that only the principal can be mentioned; such as the horn suggestions, and the hushing of the voices in indication of rest, as well as in expression of the words "Lösche die Lampe."

### No. 3. LETZTES GLÜCK.

*(Last Happiness.)*

In F minor; time,  $\frac{2}{4}$ ; "ziemlich langsam" (rather slowly); score, S.A.A.T.B.B.; words by Max Kalbeck; first line—"Leblos gleitet Blatt um Blatt." (Lifeless falleth leaf on leaf.)

The following is the opening text:

Leblos gleitet Blatt um Blatt  
 Still und traurig von den Bäumen  
 Seines Hoffens nimmer satt,  
 Lebt das Herz in Frühlingsträumen.

From this number to the end of the set the poems relate more or less directly to the question of growing old; a circumstance which gives occasion to remark upon what some have chosen to regard as a morbid tendency on the part of the composer. The case, however, may just as feasibly be taken as the absolute contrary; and the practical utility of regarding the ills of life in their poetic aspect on account of the consolation therefrom to be derived renders No. 5 of the present set specially beyond such reproach.

The above quotation here follows, in translation (*E.*):

Foliage falling leaf by leaf  
 Sadly now lies heaped and perished  
 Still the heart will find relief  
 In the Spring-dreams once it cherished.

The above is half the text, which is set throughout. The opening theme returns at the seventh line, when, instead of modulating, as in the first instance, it proceeds to cadence in the original key. The parts are inverted for the second nine-bar period which (the words being the same) gives



variety to the repeat. The rhythmical divisions are nine, nine, twelve, ten and twelve; fifty-two bars in all. The middle portion is free, though characterised by many instances of canonical imitation.

#### NO. 4. VERLORENE JUGEND.

(*Lost Youth.*)

In D minor (and major); time,  $\frac{3}{4}$ ; "lebhaft doch nicht zu schnell" (lively but not too quick), changing to "ein wenig gehalten" (somewhat sustained); score, S.A.T.B.B.; words from the Bohemian by Jos. Wenzig; first line—"Brausten alle Berge." (Ev'ry mountain raging.)

There are two verses of eight lines; four lines being treated in the minor and four in the major. The minor portion is a canon in the unison between soprano and alto during the first verse; and in the octave between soprano and first bass during the second. The major portion is of simple part-song character, and is the same for both verses.

The following is a sample of the text :

Brausten alle Berge  
Sauste rings der Wald  
Meine junge Tage  
Wo sind sie so bald.

*Translation. (E.)*  
Mountain winds with rigor  
Sweep the forest lone,  
Days of youthful vigour,  
Whither are ye flown?

#### NO. 5. IM HERBST.

(*In Autumn.*)

In C minor (and major); time,  $\frac{6}{4}$ ; "andante"; score, S.A.T.B.; words by Klaus Groth; first line—"Ernst ist der Herbst." (Autumn is sad.)

This lovely poem is treated plainly; though with choice

individual features for every one of the parts. The effects greatly depend upon *nuances* of expression which are delicately responsive to the text. There are three verses, of which the first two are in the minor, to the same setting.

The first is here given :

Ernst ist der Herbst  
 Und wenn die Blätter fallen  
 Sinkt auch das Herz  
 Zu trübem Weh herab.  
 Still ist die Flur  
 Und nach dem Süden wallen  
 Die Sänger stumm  
 Wie nach dem Grab.

*Translation. (E.)*  
 Autumn is near,  
 And now the leaves are falling ;  
 Now, too, the heart  
 Subsides in placid woe.  
 Quiet doth reign  
 Though bird to bird is calling :  
 Flutt'ring awhile,  
 Southward they go.

The third verse is set differently and in the major. In the original German the words are highly emotional, the sentiment being consolatory, and thus rendering Brahms's choice of the major for conclusion most appropriate. The lines run thus :

Sanft wird der Mensch  
 Er sieht die Sonne sinken,  
 Er ahnt des Lebens  
 Wie des Jahres Schluss.  
 Feucht wird das Aug'  
 Doch in der Thräne blinken  
 Entströmt des Herzens  
 Seligster Erguss.

*Translation. (E.)*  
 Gentle the man  
 Whose autumn sun is sinking ;  
 In it he reads  
 That "Life, too, hath its close."  
 Tearful the eye,  
 As of the past he's thinking ;  
 'Tis then th' outpouring  
 Heart its treasure shows.

OP. 105. FIVE SONGS.

(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- No. 1. WIE MELODIEN ZIEHT ES MIR ... (*Like melodies it floweth.*)  
 No. 2. IMMER LEISER WIRD MEIN SCHLUMMER (*Faint and fainter is my  
slumber.*)  
 No. 3. KLAGE ... .. (*Plaint.*)  
 No. 4. AUF DEM KIRCHHOFE ... .. (*In the churchyard.*)  
 No. 5. VERRATH ... .. (*Treachery.*)

No. 1. WIE MELODIEN ZIEHT ES MIR.

(*Like Melodies.*)

**I**N A; time, *alla breve*; "zart" (tenderly); compass, A to E; another edition in D flat; words by Klaus Groth; first line, as above.

This song presents another instance of Brahms's readiness to adopt a conventional style in obedience to the drift of his text, which is here very daintily set. There are three verses and coda; but the settings though of similar character present little in the way of actual identity. The accompaniment consists of a flowing continuous quaver figure, arranged principally in descending waves with a bell-like effect. In addition to this the right hand continues the melody during rests in the voice part. The character of the words is here shown:

Wie Melodien zieht es  
 Mir leise durch den Sinn,  
 Wie Frühlingsblumen blüht es  
 Und schwebt wie Duft dahin.

*Translation. (E.)*  
 Like melody's soft sighing,  
 I picture it in mind,  
 Or like spring-bloom in dying,  
 Which perfume leaves behind.

## No. 2. IMMER LEISER WIRD MEIN SCHLUMMER.

*(Faint and Fainter is my Slumber.)*

In C sharp minor; time, alla breve (and  $\frac{3}{2}$ ); "langsam und leise" (slow and soft); compass, A to F; another edition in F minor; words by Hermann Lingg.

A pathetic song, very delicately set and containing some choice harmonic progressions. There are two verses, at the commencement of each of which the accompaniment follows the voice; afterwards taking an independent form with right hand syncopation and bass counter melody.

The following indicates the poetical style:

Immer leiser wird mein Schlum-  
 mer,  
 Nur wie Schleier liegt mein  
 Kummer.  
 Zitterned über mir.

*Translation. (E.)*  
 My slumber ever grows more frail,  
 All my woe hangs like a veil.  
 Trembling overhead.

## No. 3. KLAGE.

*(Plaint.)*

In D minor (the song opens in F and the final symphony also closes in that key, but the voice cadences in D minor); time,  $\frac{3}{4}$ ; "einfach und ausdrucksvoll" (simply and with expression); compass, D to D; another edition in G minor; words, lower Rheinlandish; first line—"Fein's Liebchen, trau du nicht." (Fair love, trust not his art.)

This song is of volkslied character, in slow valse rhythm. There are three verses; and the accompaniment is plain, presenting only a slight amount of time subdivision against the voice part.

The poem runs in this wise :

	<i>Translation. (E.)</i>
Fein's Liebchen, trau du nicht,	Fair maiden trust him not,
Dass er dein Herz nicht bricht!	Or grief will be thy lot,
Schön Worte will er geben	Fair words enough he'll give thee
Es kostet dein jung Leben	But only to deceive me,
Glaub's sicherlich!	Believe it well!

#### No. 4. AUF DEM KIRCHHOFE.

*(In the Churchyard.)*

In C minor (and major); time,  $\frac{3}{4}$  (and common); "mässig" (moderato); compass, B to E flat; another edition in E minor; words by Detlev von Liliencron; first line—"Der Tag ging regenschwer." (The day passed dark with rain.)

	<i>Translation. (E.)</i>
Der Tag ging regenschwer und	The day o'ercast, with troublous
sturbewegt,	thoughts beset,
Ich war an manch' vergess'nem	My steps to long forgotten graves
Grab gewesen,	had led;
Verwittert Stein und Kreuz, die	With endless stones and crosses
Kränze alt,	old I met,
Die Namen überwachsen, kaum	The names, o'ergrown with leaves,
zu lesen.	could scarce be read.

There are three verses. The song opens in recitative style to the above words, the first and second verses beginning in the same way but the latter terminating in the major. The third verse is of calmer character. Accompaniment varied.

#### No. 5. VERRATH.

*(Treachery.)*

In B minor; time, common; "angemessen bewegt" (tempo appropriate), afterwards "lebhafter" (more spirited); com-

pass, F sharp to D sharp; another edition in E minor; words by Carl Lemcke; first line—"Ich stand in einer lauen Nacht." (I stood, upon a summer night.)

Fuller Maitland says of this song that "it is Brahms's almost only instance of a ballad dealing with active dramatic action, and it is a superbly successful one." It commences and concludes in volkslied character, but the middle portion is subjected to very varied treatment. The accompaniment accords with the same outline, being perfectly plain at commencement and conclusion, but of agitato character during the development. The style of words is here shown:

Ich stand in einer lauen Nacht  
An einer grünen Linde,  
Der Mond schien hell, der Wind  
ging sacht,  
Der Giessbach floss geschwinde.

*Translation. (E.)*

I rose once on a balmy night,  
And to a lime grove hied me,  
The moon was bright, the wind  
was light,  
And the brooklet flowed beside  
me.

OP. 106. FIVE SONGS.  
(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- |        |                  |     |     |     |     |     |                                     |
|--------|------------------|-----|-----|-----|-----|-----|-------------------------------------|
| No. 1. | STÄNDCHEN        | ... | ... | ... | ... | ... | (The Serenade.)                     |
| No. 2. | AUF DEM SEE      | ... | ... | ... | ... | ... | (On the sea.)                       |
| No. 3. | ES HING DER REIF | ... | ... | ... | ... | ... | (A hoar frost hung on linden tree.) |
| No. 4. | MEINE LIEDER     | ... | ... | ... | ... | ... | (My songs.)                         |
| No. 5. | EIN WANDERER     | ... | ... | ... | ... | ... | (A wanderer.)                       |

NO. 1. STÄNDCHEN.  
(The Serenade.)

**I**N G; time, common; "anmuthig bewegt" (allegretto grazioso); compass, D to G; another edition in E; words by Franz Kugler; first line—"Der Mond steht über dem Berge." (The moon hangs over the mountain.)

The words indicate the three student serenaders as having "flute, fiddle and zither," but the accompaniment only suggests these very faintly, if at all. It consists, during the first and third verses, of right hand counter melody to staccato quaver chords. For the middle verse no counter melody is used, but free arpeggio is introduced at conclusion of the voice part and during the symphony which follows. There are, therefore, three verses; and of these the first and third are to same music, the second verse being freer both in modulation and style of accompaniment.

The melody is somewhat conventional in character, rendering this one of the songs in which Brahms is more

easily approachable. The following shows the nature of the poem :

	<i>Translation. (E.)</i>
Der Mond steht über dem Berge	The moon sheds over the moun-
So recht für verliebte Leut' ;	tain
Im Garten rieselt ein Brunnen,	The light to lovers dear,
Sonst stille weit und breit.	And, but for the rippling foun-
	tain,
	All stillness—far and near.

It is interesting to note the effect of the conventional style just alluded to on the cultivated musical mind. Thus Frau v. Herzogenberg in writing to Brahms about this song says :

When I read it I perceive special beauties such as you can always shake out of the folds of your mantle ; but it is Brahms-material and not Brahms-inspiration, and it imparts no warmth to me.

## No. 2. AUF DEM SEE.

*(On the Sea.)*

In E ; time,  $\frac{3}{8}$  ; “anmuthig bewegt und ausdrucksvoll” (gracefully and with expression) ; compass, D sharp to G sharp ; another edition in C ; words by C. Reinhold ; first line—“An dies Schifflin schmiege.” (To this shallop lock thee.)

The words of this song are best sampled by its conclusion :

	<i>Translation. (E.)</i>
Fern von Menschenreden	Far from human craving,
Und von Menschensinn,	Far from human song,
Als ein schwimmend Eden,	Like an Eden waving,
Trag' dies Schifflin hin !	Bear our skiff along.

The composition is characterised by great freedom of form, but it exemplifies Brahms in his peculiar gift of as it were inventing freedom within the limits of obedience. The piece, for example, is really “composed through” ; but, notwithstanding that, the spirit of the “strophelied” is



continually present. Even the coda (set to the words above quoted) is scarcely a departure from it; whilst, as if to impress this character, the leading melody is essentially of a "popular" kind.

There is a flowing accompaniment of half-bar descending arpeggio semiquaver waves. This is divided between the hands; but the right, by means of *sostenuto*, is enabled here and there to evolve some fragments of apparent counter melody.

Frau Elisabeth tells Brahms that she played this song with Amanda Röntgen and liked it better as a violin piece than as a song.

### No. 3. ES HING DER REIF.

(*A Hoar-Frost hung on Linden-Tree.*)

In A minor; time,  $\frac{3}{4}$ ; "träumerisch" (dreamingly); compass, D to A; another edition in F minor; words by Claus Groth.

	<i>Translation. (E.)</i>
Es hing der Reif im Lindenbaum	The frost through linden tree did
Wodurch das Licht wie Silber	seem
floss;	To silver all the rays which flowed;
Ich sah dein Haus wie hell im	I saw thy house, like in a dream—
Traum	A radiant fay's abode.
Ein blitzend Feenschloss.	

An unpretentious song, containing some attractive harmonic progressions. A rocking effect is produced in the accompaniment by a simple bass figure forming the only departure from a plain harmonisation.

### No. 4. MEINE LIEDER.

(*My Songs.*)

In F sharp minor; time, *alla breve*; "bewegt und leise" (spirited and soft); compass, E sharp to F sharp; another edition in D sharp minor; words by Adolf Frey; first line

—"Wenn mein Herz beginnt zu klingen." (When my heart begins its singing.)

The accompaniment is characterised by a descending arpeggio figure which lends itself happily to the vocal phrase; for the melody though very expressive consists of little more than a single phrase adapted by various attunements to the sentiment of the words. An exception occurs at the words:

Und die Schatten von Cypressen

where a reiterated return to the note D in the voice part, with varied harmonies, intervenes and prepares the way for an effective return.

As the song is extremely short its entire text may be given :

	<i>Translation. (E.)</i>
Wenn mein Herz beginnt zu klingen	When my heart is set a chanting, When on tones its beat implant-
Und den Tönen löst die Schwingen Schweben vor mir her und wieder	ing, Former joys return again, Joys and sorrows pass so nearly
Bleiche Wonnen unvergessen	And I see them all so clearly
Und die Schatten von Cypressen, Dunkel klingen meine Lieder.	That my lay sounds sadly then.

## No. 5. EIN WANDERER.

(*A Wanderer.*)

In F minor; time,  $\frac{2}{4}$ ; "in langsam gehender Bewegung" (in the movement of a slow step); compass, E to A flat; another edition in D minor; words by C. Reinhold; first line—"Hier wo sich die Strasse scheiden." (Here where these two by-ways sever.)

Frau v. Herzogenberg seems not to have been over-pleased with this song, which she says

belongs to those which leave poor me\* only half converted, and cause me to grumble through having seen Brahms do better before. I want to see him go on eclipsing himself, for I am a veritable Macbeth in my ambition on behalf of those I love.

The following is a sample of the words :

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\* Wo ich kalter Teufel nur halb zustimmen kann.

*Translation. (E.)*

Hier wo sich die Strasse scheiden		Here would I some counsel borrow,
Wo nun geh'n die Wege hin,		Which of these two roads to take.
Meiner ist der Weg der Leiden,		Mine I know's the way of sorrow
Dess ich immer sicher bin.		Whatsoe'er the choice I make.

The accompaniment is varied, but results in a general semiquaver motion produced either by simultaneous or alternate motion of the two hands, showing here and there also a slightly polyphonic feature.

OP. 107. FIVE SONGS.

(Lieder.)

*For Solo Voice with Pianoforte Accompaniment. English  
Version by Mrs. J. P. Morgan.*

- |        |                     |     |     |     |     |                      |
|--------|---------------------|-----|-----|-----|-----|----------------------|
| No. 1. | AN DIE STOLZE       | ... | ... | ... | ... | (To the proud one.)  |
| No. 2. | SALAMANDER          | ... | ... | ... | ... | (The Salamander.)    |
| No. 3. | DAS MÄDCHEN SPRICHT | ... | ... | ... | ... | (The maiden speaks.) |
| No. 4. | MAIENKÄTZCHEN       | ... | ... | ... | ... | ... (Pussy-willows.) |
| No. 5. | MÄDCHENLIED         | ... | ... | ... | ... | (Song of a maid.)    |

NO. 1. AN DIE STOLZE.

(To the Proud One.)

**I**N A; time, alla breve; "sehr lebhaft" and "ausdrucks-  
voll" (very spirited, with great expression); compass,  
E to A; words by Paul Flemming; another edition in  
F; first line—"Und gleichwohl kann ich anders nicht."  
(And though full well I see aright.)

This song consists of two verses to the same music. An organ style pervades the accompaniment, which is worked upon a two-bar phrase giving the effect of a counter melody throughout and somewhat relegating the voice part to the position of an added counterpoint. Towards the conclusion of the verse, however, the latter takes priority in the musical sense and so leads to a well-rounded cadence.

The following is a quotation from the words :

	<i>Translation. (E.)</i>
Wie manchen Tag, wie manche Nacht,	Full many a day and many a night,
Wie manche liebe Zeit	Full many a time and oft,
Hab ich mit Klagen durch- gebracht	I've sadly passed in tearful plight,
Und du verlachst mein Leid.	And thou hast only scoff'd.

## NO. 2. SALAMANDER.

*(Salamander.)*

In A minor (and major); time, common; "mit Laune" (with humour); compass, E to G; another edition in F sharp minor; words by Carl Lemcke; first line—"Es sass ein Salamander." (There sat a Salamander.)

The text in this instance is somewhat curious for a music-setting. The following quotation relating to the wicked girl who throws the Salamander into the fire will enable the reader to judge of this:

	<i>Translation. (E.)</i>
Sie meint' er soll verbrennen,	She thought to see him burning,
Ihm ward erst wohl zu Muth.	But he became more bold;
Wohl wie mir kühlem Teufel	As I like warmth of loving—
Die heisse Liebe thut.	Because I am so cold.

The setting of these words occurs at the transition to the major. The whole song is of light character; the accompaniment which is practically in "moto perpetuo" being highly interesting. The major section is almost a re-setting of the first part; and, as there are only two verses (this constituting the second) the song may be considered as "durchcomponirt," though in reality preserving the character of the "strophienlied."

## NO. 3. DAS MÄDCHEN SPRICHT.

*(The Maiden Speaks.)*

In A; time,  $\frac{3}{4}$ ; "lebhaft und anmuthig" (with life and grace); compass, E to F sharp; another edition in F sharp

minor; words by O. Fr. Gruppe; first line—"Schwalbe sag' mir an." (Swallow tell me pray.)

This song has a charming accompaniment formed of very light and graceful figures supplementing the voice part in the happiest style. The melody is very natural, possibly even a little commonplace, but the change to C, the return to A and finally the interrogative expression produced by the termination of the voice part on the fifth of the key remove all tinge of banality.

The following words occur after the swallow is asked how long she has entrusted herself to the mate with whom she is building her nest:

Sag' was zwitschert ihr  
Sag' was flüstert ihr  
Des Morgens so vertraut.  
Geht, du bist auch wohl noch  
Nicht lange eine Braut.

*Translation. (E.)*  
Say, what twitter you—  
Say, what whisper you—  
At morning, side by side.  
Go! I see that thou, too,  
Not long hast been a bride.

#### No. 4. MAIENKÄTZCHEN.

*(Pussy-Willows.)*

In E flat; time,  $\frac{3}{4}$ ; "grazioso"; compass, F to G; words by Detlev v. Liliencron; another edition in C; first line—"Maienkätzchen erster Gruss." (Pussy-willow first to greet.)

This song is the simplest of the set and its accompaniment is merely a harmonisation—in the Brahms sense. In other words, it contains no more than the kind of beauty which Frau v. Herzogenberg said the composer could not help escaping "from the folds of his mantle." The line quoted above begins each of the two verses; and is succeeded by a couplet, which completes the text. That forming the first verse is here given:

*Translation. (E.)*  
Ich breche euch—und stecke | I'm picking you—and sticking  
euch— | you—  
An meinen alten Hut— | In my old hat.

in reference, of course, to pussy-willows.

## No. 5. MÄDCHENLIED.

*(Song of a Maid.)*

In B minor (finishing major); time,  $\frac{3}{8}$ ; "leise bewegt" (lightly); compass, F sharp to F sharp; another edition in G minor; words by Paul Heyse; first line—"Auf die Nacht in der Spinnstub'n." (At night at their spinning.)

The first two verses of this song are in narrative style and tell of the general concern of disappointed maidens at the lack of wooers. It is at the third verse that the "song of a maid" really begins, in which she sings:

Kein Mensch der mir gut ist  
Will nach mir fragen;  
Wie bang mir zu Muth ist,  
Wem soll ich's klagen?  
Die Thränen rinnen  
Mir über's Gesicht  
Wofür soll ich spinnen?—  
Ich weiss es nicht.

*Translation. (E.)*  
No man doth heed me,  
They all are the same,  
In sadness they leave me,  
Yet, no one's to blame.  
Down my pale cheek  
The tears do flow;  
What do I spin for?—  
I do not know.

At first it seems strange that, from the sad words, "Die Thränen rinnen," there should be a change to the major; but the reason for this appears in the melancholy of "Ich weiss es nicht," which not only returns the minor, but plays upon the subdominant key with a peculiar kind of plagal effect which Brahms has used elsewhere for a like purpose. This will account to the reader for the major third at the close.

There is a spinning wheel character about the accompaniment but it is not very pronounced, and falls into line with Brahms's choice of suggestion in such matters in preference to an imitation of the more direct kind.

OP. 109. THREE FESTIVAL AND  
MEMENTO SAYINGS.

(Fest und Gedenksprüche.)

*Eight-Part Choruses, A Capella. Dedicated to Dr. Carl Petersen, Burgomaster of Hamburg. Voice Parts Arranged for Piano, for Rehearsal use by the Composer. English Version by Mrs. J. P. Morgan.*

- No. 1. UNSERE VÄTER HOFFTEN AUF DICH (*Our fathers trusted in Thee.*)  
No. 2. WENN EIN STARKER ... .. (*When a strong man.*)  
No. 3. WO IST EIN SO HERRLICH VOLK? (*For what nation is so great?*)

No. 1. UNSERE VÄTER HOFFTEN AUF DICH.

(*Our Fathers trusted in Thee.*)

**I**N F; time,  $\frac{3}{2}$  (changing to common); "feierlich bewegt" (majestic and with spirit); for double choir of S.A.T.B.

These choruses were first performed at an industrial exhibition held in the city of Hamburg in September, 1889; that being the year in which Brahms was honoured with the freedom of his native city—an honour deeply coveted and highly prized by him, and of which this work was an acknowledgment. The patriotism which so frequently arrests our attention in course of the study of his works came on this occasion naturally to the front, each number of the present work referring to some historical event in which his country is favourably concerned. The present piece, for example, refers to the battle of Leipzig in 1813; and to liberty regained from the Napoleonic bondage.



So, at least, says Kelterborn; and the text, which may be shortly stated as under, bears out his interpretation:

Our fathers hoped in Thee, and Thou didst help them. They called on Thee and were delivered: hoped in Thee and were not ashamed. The Lord will strengthen His people and grant them peace.

The effects of this massive piece are mostly antiphonal. The amplifications of the musical phrase by a second choir have enabled the composer to give a pompous setting of his text, which but for their aid must have appeared fragmentary. This is a truly grand conception, and artistically more important than the actual contents of the work, which is devoid of display and well fitted for performance upon a colossal scale. Yet ample life and contrast is contained in the frequent resort to florid quaver motion in which the passages though brilliant are extremely vocal. Besides that the apposition of the two choirs from time to time is a noticeable feature, as is also that of separate declamation by the whole body of male voices. Varieties of rhythm and graduations of tone volume are, of course, to be understood; but they are all subservient to the one end—that of expression of the text, for which reason we should be the more careful to have the same thing in view when transferring that text to another language. In this case the actual translation is not at fault, but rather the manner of its application. Thus in the original the passage:

Der Herr wird seinem Volk Kraft geben

is splendidly allied with the musical phrase; but when sung to the English words:

The Lord will give His people strength, give them,

we have not only a redundant syllable involving a change in the setting, but an inversion involving confusion of the sense. It may be hoped that in time to come we may possess these works so set in our own language as to present more closely the beauty of the original.

The first statement of the words just quoted is the occasion for passing into common time. The phrase-length in this piece is so various as to suggest some underlying intention not unconnected with the neutrality of

rhythm to which the use of such colossal means naturally tends. Phrases of three-bar length are the most numerous, broadening into those of five as the end approaches, and in the last of which the cadence is included.

## NO. 2. WENN EIN STARKER.

(*When a Strong Man.*)

In C (major and minor); time,  $\frac{3}{4}$  (changing to common); "lebhaft und entschlossen" (with life and decision); for double choir of S.A.T.B.

This piece, according to Kelterborn, refers to the war of 1870 which had been so disastrous to France, and illustrates in contrasting colours a "palace guarded by one strongly armed and remaining in peace" and "an empire that falls in discord and becomes waste." This does not apparently combine patriotism with much consideration for others, but at all events the French have their *revanche* in the fact that Brahms's self-reliance in the matter of text led him into a rather injudicious choice. Thus the words:

When a strong man armed keepeth his palace his goods are in peace,

which he has so proudly applied to the praise of his fatherland really refer to the Prince of Darkness; and not even the French would have gone so far as to portray the Emperor of Germany in that character. Brahms himself had some little misgiving on the subject, as he wrote to Widmann about it in March, 1890, just after the work had been published; but the question has never arrested any great attention and its interest is now merely that of anecdote.

The piece itself may be considered as in three sections, the first of which consists of thirty-one bars in  $\frac{3}{4}$ ; being a setting of the words:

When a strong man armed keepeth his palace his goods are in peace. But—

and cadencing upon the word "Frieden" (peace) prior to

solemn delivery of the word "aber" (but) detached from context and by the united choirs:

The next section consists of the portion in C minor and in common time which now follows. It is also a change to polyphonic writing replete with imitation, but withheld from anything of the nature of display by entire subservience to purposes of the text. At the words:

Das wird wüste (Is laid waste),

in allusion to the kingdom divided against itself, we have, for example, a passage of beautiful expression; or rather it should be said that it is beautifully expressive in the original, for the English word:

de-so-la-tion,

contains no assertion and seems therefore to have little reference to the musical phrase. The whole of this second section comprises twenty-six bars; at the twenty-first of which the major is resumed, and, with it, the opening text. The opening theme is, however, delayed, while the composer finds opportunity to regain the forsaken  $\frac{3}{4}$  pulsation. He does this by adopting an indecisive rhythm, which though still noted in common time lends itself as readily to one tempo as the others. For one bar at conclusion of the twenty-six we are in  $\frac{3}{4}$ , when the opening music which also constitutes the third section of the piece is resumed. A new cadence was, of course, necessary; but in other respects the last section is a repetition of the first.

### No. 3. WO IST EIN SO HERRLICH VOLK?

*(For what Nation is so Great?)*

In F; time,  $\frac{3}{4}$  (changing to common); "froh bewegt" (joyfully); for double choir of S.A.T.B.

This piece is supposed to be designed partly in praise of the united empire of Germany and partly as a warning to its people. The method adopted in the preceding instance will serve us conveniently for the examination of this case also, because the present composition is equally

capable of being regarded as in three divisions. Firstly, we have forty-two bars of  $\frac{3}{4}$  as a setting of the words:

<p>Wo ist ein so herrlich Volk zu dem Götter also nahe sich thun als der Herr unser Gott so oft wir ihn anrufen.</p>	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>Where is so lordly a people to whom gods approach as the Lord our God to us, as often as we call upon Him.</p>
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and in which it may be worth while to notice a feature which more or less characterises the entire opus. The reference is to what may be called a collectively melodious effect—one which comes upon us as an emanation from the whole body of voices without being traceable to any one part.

The second section contains thirty-nine bars of common time; and, as this is the last number, we may now mention that in every case Brahms effects his contrast by changing the time for the middle section. We see in this a proof that he applies rhythm to purposes for which other composers employ very different means, as well as a reason why we have little modulation; with the further result that the little we do have is exceedingly effective. The text of the portion now under consideration is as follows:

Guard now thyself and take heed to order well thy soul; that thou mayst never forget the story of that which thine eyes have seen, and that it never depart from thy heart all thy life long.

The contrast of the change to common time is much heightened by the hushed effect at the words:

Hüte dich nur (Only take heed),

which it is refreshing to see is well preserved in the English version.

The third section consists of twenty-four bars of  $\frac{3}{4}$  to the words:

<p>Und sollt deinen Kindern und Kindes-Kindern kund thun. Amen.</p>	<p style="text-align: center;"><i>Translation. (E.)</i></p> <p>And thou shalt teach this to thy children and thy children's children. Amen.</p>
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and in the spirit of the first movement, though not so closely resembling it as was the case with other numbers of the present work; a result probably due in part to the adaptation of the setting to a new text; but principally to the amplification of the final "Amen."

OP. 110. THREE MOTETS.

(A Capella.)

*For Four and Eight-Part Chorus. Voice Parts Arranged for Piano, for Rehearsal use by the Composer. English Text by Mrs. J. P. Morgan.*

- No. 1. ICH ABER BIN ELEND ... ..(But I am poor.)  
No. 2. ACH ARME WELT ... ..(Thou poor, vain world.)  
No. 3. WENN WIR IN HÖCHSTEN NÖTHEN SEIN (When we in deep distress  
and grief.)

NO. 1. ICH ABER BIN ELEND.

(But I am Poor.)

**I**N G; time, common; "andante con moto ed espressivo";  
for two choirs of S.A.T.B.

The text in this case may be epitomised by the following:

But I am poor and sorrowful. O Lord of abundant goodness and truth, before Whom all are sinners, help and protect Thou me.

The present piece is the only number of the set of which the text is not metrical; and, generally speaking, these may be taken as compositions of less development than the motets of Op. 109. Their style is, however, the same, for which reason it will not be further necessary to describe it. As regards structure there is now no middle division, and in only one number does any time change occur. Unfortunately the beauties are much sacrificed by the English words; and it is difficult to see how the public of this

country are ever to appreciate these works, whilst we are liable to have such a natural phrase as :

Vor welchen niemand unschuldig ist  
(In Whose sight we are all sinners)

rendered as :

That will by no means the guilty clear

The particulars given will sufficiently convey the character of the setting. Its extent is fifty-three bars.

## No. 2. ACH ARME WELT.

(*Thou Poor, Vain World.*)

In F minor; time,  $\frac{3}{4}$ ; "con moto"; for single choir of S.A.T.B.

In this case it will be best to give the text for the express purpose of referring back to it in explanation of its musical treatment. This number is, in respect of outline, simplicity itself; containing not the slightest attempt at any form of development, but being rendered important by inherent beauty. The words are :

	<i>Translation. (E.)</i>
Ach arme Welt, du trügest mich,	Ah! weary world! thou dost de-
Ja das bekenn' ich eigentlich	ceive,
Und kann dich noch nicht meiden.	Yet charms of thine I cannot
	leave:
	'Tis hard from thee to sever.

The setting of these lines forms one of the two sections of which the music consists; extending to nine bars, which are repeated. Then follows :

	<i>Translation. (E.)</i>
Dein Ehr' dein Gut, du arme	Thy gold is false, thine honour
Welt	stale,
Im Tod, in rechten Nöthen fehlt.	In death or dread of no avail,
Dein Schatz ist eitel falsches Geld	Thy help is vain, thy treasures
Dess hilf mir, Herr, zum Frieden.	fail:
	Lord! grant me peace for ever.

This, the second section, extends to eleven bars so that, excluding the repeat, the whole composition consists only of twenty bars.

### No. 3. WENN WIR IM HÖCHSTEN NÖTHEN SEIN.

(When We in Deep Distress and Grief.)

In C minor (finishing major); time, common (changing to  $\frac{3}{4}$ ); "andante"; for two choirs of S.A.T.B.

The text comprises two verses, of which the first is as follows:

<i>Translation. (E.)</i>	
<p>Wenn wir im höchsten Nöthen sein Und wissen nicht wo aus und ein Und finden weder Hülff noch Rath Ob wir gleich sorgen früh und spät.</p>	<p>When we were cast in sore despair To call for help we knew not where; No help or comfort e'er was brought By fruit of e'en our utmost thought.</p>
<p>So ist das unser Trost allein Dass wir zusammen ingemein Dich rufen an o treuer Gott Um Rettung aus der Angst und Noth.</p>	<p>But now true solace have we found, And like as one our prayers re- sound, As to the loving God we plead To save us from distress and need.</p>

The eight-line stanza as thus divided shows its division in the musical setting into sections of common time and  $\frac{3}{4}$  respectively. In the first verse these amount to thirteen and seventeen bars; but in the second verse the concluding section is considerably extended. This extension is principally due to the treatment of the third line of its text which delays the conclusion; the latter, however, resuming the music of the first setting for its last six bars. The probable reason for this increase in exultation is that the final verse is of the nature of a doxology, and its effect in that sense is largely promoted by the procedure alluded to.

It will thus be seen that notwithstanding the breadth of style induced by the employment of such colossal means the course followed in structure of these pieces is simply that of the "strophened." "

## OP. 112. SIX QUARTETS.

*For S.A.T.B. with Pianoforte Accompaniment. Author of  
English Version Unstated.\**

- No. 1. SEHNSUCHT ... .. (Longing.)  
 No. 2. NÄCHTENS ... .. (At night-time.)

### FOUR GIPSY SONGS, Nos. 1-4.

- No. 3. HIMMEL STRAHLT SO HELLE ... (Heaven beams so clearly.)  
 No. 4. ROTHE ROSEN ... .. (Blushing rose-buds.)  
 No. 5. BRENNESSEL STEHT (Sparkleth the forge near roadside pound.)  
 No. 6. LIEBE SCHWALBE ... .. (Gentle swallow.)

### No. 1. SEHNSUCHT.

(Longing.)

**I**N F minor; time,  $\frac{2}{4}$ ; "andante"; words by Franz Kugler;  
 first line—"Es rinnen die Wasser Tag und Nacht."  
 (E'er forward with Time in current strong.)

The following is the entire text:

<i>Translation. (E.)</i>	
Es rinnen die Wasser Tag und Nacht Deine Sehnsucht wacht, Du gedenkest der vergangenen Zeit Die liegt so weit. Du siehst hinaus in den Morgen- schein Und bist allein.	E'er forward with Time in cur- rent strong, We are borne along, As we think of all the years that are o'er, To come no more, Watch ray of dawn till the night hath flown, And feel alone.

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\* Brahms, "Thematisches Verzeichniss," 1904. The titles and first lines in this case are those of the translation (E.).



The opening is first set for S.A., then for T.B., after which the spirit of the preceding is taken up by S.A. leading the quartet to cadence on G, as dominant one key removed. We have thus, with phrases of  $4 \times 3 + (4 + 2)$ , arrived at the end of the second line of text, and for the next few bars we are, therefore, transiently in C. In this key the tenor now leads, and some pleasant part-writing follows consisting largely of passages in imitation, the latter being sometimes in contrary motion. The short line is then given to the voices collectively, who deliver it twice besides extending the second repetition.

Precisely the same kind of treatment is now given to the next two lines of text; after which the music of the opening is treated by the voices collectively in the manner of a return, and furnished with a broad ritardando cadence.

In structure, therefore, the piece is exemplary, besides which its contents are interesting; but it may be doubted whether it is entitled to any greater recognition than this implies.

## No. 2. NÄCHTENS.

(At Night-Time.)

In D minor; time,  $\frac{5}{4}$ ; "unruhig bewegt" (agitato); words by Franz Kugler; first line—"Nächtens wachen auf die irren." (Night-time—then the forms awaken.)

The following is the entire text:

	<i>Translation. (E.)</i>
Nächtens wachen auf die irren,	Night-time—then dread forms
Lügenmächt'gen Spukgestalten	awaken,
Welche deinen Sinn verwirren.	With such lying shams deceive
Nächtens ist im Blumengarten	thee,
Reif gefallen dass vergebens	That thereby thy heart is shaken.
Du der Blumen würdest warten.	Night-time—then in garden
Nächtens haben Gramm und	bowers
Sorgen	Falls the frost so stealthily
In dein Herz sich eingenistet	That in vain thou lookst for
Und auf Thränen blickt der	flowers.
Morgen.	Night-time—then 'tis pain and
	sorrow
	Taking of thy heart possession,
	Tears for prospect hath the mor-
	row.

In this piece the subdivision of the  $\frac{5}{4}$  time bar (into 2 + 3) is indicated by a dotted line; which, if really by Brahms, is for him an exceptional concession to the halt. The rhythmical interest of the individual bar in this composition is considerable; yet it is as nothing compared to that of the phrase, a full description of which must be waived as leading us beyond the design of this notice.

The accompaniment here constitutes a feature by presenting a nearly continuous motion of demisemiquavers in diversified arpeggio within the octave, giving a murmuring effect which, with its occasional crescendos, is highly in keeping with the subject.

Another feature is the singularly small amount of actual four-part writing which the piece contains, so largely is doubling called into requisition.

The composition divides structurally into three, as indicated by the text; and, in each case, the entirely new rhythm adopted for setting of the same poetical metre contributes to the creation of a valuable example for the student.

## FOUR GIPSY SONGS.

AFTER THE HUNGARIAN BY HUGO CONRAT.

NO. 3 OF OP. 112 (OR NO. 1 OF THE GIPSY SONGS).

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### HIMMEL STRAHLT SO HELLE.

*(Heaven Beams so Clearly.)*

In D; time,  $\frac{2}{4}$ ; "allegro non troppo"; another edition in C; words as above; first line—"Himmel strahlt so helle und klar." (Bright the beam of radiant skies.) First verse follows:

*Translation. (E.)*

Himmel strahlt so helle und klar, Heller strahlt mir dein Augen- paar, Du meine Rose mir in's Auge blick Dass ich dir segne in meinem Glück.	Bright the beam of radiant skies, Brighter beam of thy loving eyes; Thou my rosebud, look into my face, Come let me bless thee for so much grace.
---	--

There are three verses which in the setting have slightly different endings; besides which different figures of accompaniment are in each case provided. The music is merry and careless, possessing the peculiar "nomadic twang," so to speak, of gipsy tune; the latter quality being, of course, principally produced by varieties of rhythm. Brahms's rhythmic perception evidently caused him to feel thoroughly at home in this style, as we easily perceive in the present setting of the stanza of four lines of four feet by musical phrases of four and seven bars. But, although the seven-bar phrase exemplifies what is meant, it by no means exhausts the subject; for the four-bar phrases are quite unconventional; moreover, they do not resemble one another in the least degree. The seven-bar phrases naturally also differ; so that there are no two lines of the poetry set to the same rhythm. Yet every one of the varieties selected so completely sympathises with the text that each might have served for the whole of it. But without such admixture the gipsy character would have been lacking; and herein lies the whole secret. Even if Brahms's music were as dry as some people think his services to the cause of rhythm alone would still give him high rank.

The part-writing in the second verse is somewhat lighter than at the opening, the bass, for example, resting during eleven bars; which the reader will perceive from the above to be exactly the half verse. The diminuendo conclusion after the rollicking gaiety of each verse is a good point, and is rendered all the better by the second half of the verse commencing piano and proceeding by a gradual crescendo to the climax which forms its starting point.

There is a five-bar symphony between the verses.

NO. 4 OF OP. 112 (OR NO. 2 OF THE GIPSY SONGS).

ROTHER ROSEN.

(*Blushing Rosebuds.*)

In F; time,  $\frac{2}{4}$ ; "allegretto grazioso"; words as before; first line—"Rother Rosen-Knospen." (Buds of blushing roses.) The following is the full text:

	<i>Translation. (E.)</i>
Rother Rosen-Knospen	Buds of blushing roses
Künden schon des Lenzes Triebe,	Signs of summer time are showing,
Rosenrothe Wangen	Cheeks of blushing roses
Deuten Mädchens erste Liebe.	Tell that maiden's love is flowing.
Kleiner rother Vogel	Little rosy red-breast,
Flieg herab zur rothen Rose!	Go and tell the blushing roses
Bursche geht zum ros'gen Mäd- chen kosen.	Comes a youth sweet words of love to tell her.

This piece begins without a note of instrumental introduction; and the piano is never heard alone except for three bars prior to the coda-like repetition of the last line of text. The accompaniment throughout is piquant; consisting of right hand descending staccato arpeggio figure in semiquavers, met by staccato quavers for second half of bar. As this arpeggio occurs always during a sustained note of the voices it makes a light, but at the same time salient, effect.

The seven lines of text are treated rhythmically as follows: lines one and two resemble three and four by having phrases of four and five bars respectively. Lines five, six and seven receive phrases of two, four and three bars respectively, the latter having also a one-bar extension. To the repetition of last line is given a totally new rhythm in six-bar phrase, *sostenuto* and *dolcissimo*. This detail is given by way of confirming the observations on Brahms's rhythmic specialities in connection with the last number.

The whole effect is *piano* until the compound six-bar phrase indicated above as due to the fifth and sixth lines of text; when it remains *forte* until the *pianissimo* repetition of last line.

NO. 5 OF OP. 112 (OR NO. 3 OF THE GIPSY SONGS).

## BRENNESSEL STEHT AM WEGES RAND.

*(Sparkleth the Forge near Roadside Pound.)*

In F minor; time,  $\frac{2}{4}$ ; "allegro"; words as before; first line — "Brennessel steht am Weges Rand." (Sparkleth the forge near roadside pound.) Entire text follows:

<i>Translation. (E.)</i>	
Brennessel steht am Weges Rand	Sparkleth the forge, near road-
Neider und Feinde hab' ich in	side pound,
Stadt und Land.	Sparkleth the hate of all my foes
Neidet hasst verleumdet doch	around.
Das bringt mir keine Noth	Envy on and hate away,
Wenn mir nur mein süßes Lieb-	That counts for idle breath,
chen	While to me my love doth stay
Treu bleibt bis zum Tod.	Faithful until death.

It would be interesting to know whether the irregularities of rhythm presented by the above are faithful reproductions of like features in the original Hungarian, or whether they were imposed upon Herr Conrat by difficulties of translation. In either case it must be admitted that the form of his text is not one holding out the right hand of invitation to any composer; but, instead of this inflicting an injury upon the setting, it seems only to have given Brahms greater occasion for flirtation with his muse. Not only is the rhythm in this case diversified as usual, but the change to the major for the fifth and sixth lines of text is the signal for an entirely new departure and one delightfully contrasted with the preceding.

As thus indicated the first four lines are set in minor; concluding in C as dominant in preparation for the portion in F major to follow. The latter opens with a solo for the tenor which is afterwards repeated practically intact and in harmonised form by the quartet, everything remaining *dolce* for this section until the final

Treu bleibt bis zum Tod (Faithful until death).

The accompaniment in this number almost seems to have been an intentional reversal of the method adopted in the

last piece; for it is now an ascending triplet semiquaver arpeggio met by quavers as before for second half of bar; except, however, during the tenor solo, where the triplets disappear and are replaced by normal semiquavers.

NO. 6 OF OP. 112 (OR NO. 4 OF THE GIPSY SONGS).

LIEBE SCHWALBE.

(*Gentle Swallow.*)

In D minor; time,  $\frac{2}{4}$ ; "presto"; words as before; first line—"Liebe Schwalbe, kleine Schwalbe." (Gentle swallow, tiny swallow.) Text of first verse follows:

*Translation. (E.)*

Liebe Schwalbe, kleine Schwalbe,	Gentle swallow, tiny swallow,
Trage fort mein kleines Brief-	I confide to thee my letter!
chen!	Fly thou high! and soar thou
Flieg' zur Höhe! fliege schnell aus	above.
Flieg' hinein in Liebchens Haus.	Fly to the window of one I love.

There are two verses, the second of which informs us that the swallow, if asked whence he comes, is to say from the truest of hearts. Simplicity is, therefore, the order of the day, and accordingly we have here a little breathing space. Rhythmically the setting is the equivalent of six lines, as the last two are re-set in the major. The form of phrase adopted is too elementary to call for comment; but augmentations occur at the ends of the verses; that of the second verse being the greater, at the words:

Trennungs Schmerzen (Pains of parting),

with which the piece concludes.

The accompaniment rescues the piece from lack of rhythmical interest by adornments giving a sparkling variety of bar subdivision.

The music for the second verse, although the same in substance as that of the first, is subjected to an entirely new distribution. The accompaniment has now a *moto perpetuo*

for the left hand; and instead of the opening consisting of alto solo as in the first verse we now begin with the two middle voices. This does not apply, however, to the major portion, which is simply a repeat.

In conclusion it may be mentioned that the Gipsy Songs forming numbers three to six of the present set of quartets fall naturally into line with those of Op. 103, which are also set to translations by Herr Conrat from the Hungarian.

## OP. 113. THIRTEEN CANONS.

*For Female Voices.*

- (In four parts.)
- No. 1. GÖTTLICHER MORPHEUS ... (Heavenly Morpheus.)\*  
 (In three parts.)
- No. 2. GRAUSAM ERWEISET SICH AMOR AN (Cruel indeed has proved  
 Cupid to me.)  
 (In four parts.)
- No. 3. SITZT A SCHÖNS VÖGERL (Up in the fir tree a songster doth go.)  
 (In three parts.)
- No. 4. SCHLAF, KINDLEIN, SCHLAF! ... (Sleep, baby, sleep.)  
 (In four parts.)
- No. 5. WILLE WILLE WILL ... (Villy-villy-vill!)  
 (In four parts.)
- No. 6. SO LANGE SCHÖNHEIT WIRD BESTEH'N (As sure as reign of  
 Beauty's might.)  
 (In three parts.)
- No. 7. WENN DIE KLÄNGE NÄH'N (When the sounds of pleasure's  
 train.)  
 (In four parts.)
- No. 8. EIN GEMS AUF DEM STEIN ... (A gem in the stone.)  
 (In four parts.)
- No. 9. AN'S AUGE DES LIEBSTEN (From the eye of his darling.)  
 (In four parts.)
- No. 10. LEISE TÖNE ... (Gentle tones of the heart.)  
 (In four parts.)
- No. 11. ICH WEISS NICHT WAS IM HAIN DIE TAUBE GIRRET (I know not  
 what the cooing dove is saying.)  
 (In three parts.)
- No. 12. WENN KUMMER HÄTTE ZU TÖDTEN MACHT (If trouble had but  
 the power to kill.)  
 (In six parts.)
- No. 13. EINFÖRMIG IST DER LIEBE GRAM (A mournful song is Love's  
 complaint.)

NO term contains within itself greater precision of meaning than that of "canon," yet none leaves us more greatly in doubt as to the character of work to which it may be applied. Not only is the term indiscriminately in use with regard to works of insignificant or important character as the case may be, but the "infinite"

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\* Translation (E.); as also for the quotations to follow.



canon, as it is called, or mere "round," which is composed (generally it may be presumed as an amusement) in score, and then separated in use; or which, in other words, is made perpendicularly and used horizontally, and which, therefore, can never attain any importance of development, is so much in evidence that many lose sight of the legitimate canon altogether. The infinite canon is insignificant, if only for the reason that, as soon as the parts have entered, the whole composition is bound to consist of the same thing over and over again as long as we have the patience to endure it. It is obvious that such productions can have little in common with the canon which modulates; and which under the sheltering influence of accompanying free parts proceeds to the exploration of a vastly different field.

This form of misconception is one to which we shall always be liable, until, by common consent, the word "canon" is required to be associated with some qualifying term. We cannot, therefore, blame the composer in this instance if his achievements in other directions lead us to greater expectations from the present work than it is likely to fulfil; because the expression "a capella" partly forewarns us of an absence of free parts and the employment merely of female voices is also indicative.

These canons, then, are of the species in which the number of bars in performance of one "round" is that of the score multiplied by the number of parts; or, at all events, this is what happens in the absence of any intervening feature. Each composition consists in reality, therefore, of a very small number of bars; for which reason a very few words of description in each case will suffice.

## NO. I. GÖTTLICHER MORPHEUS

(*Heavenly Morpheus.*)

In A minor; time, common; "andante espressivo"; canon in the unison; four parts; four-bar score; words by Goethe;\* as follows:

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\* Readers of Goethe will find the text as No. 85 of the Epigrams dated from Venice, 1790.

	<i>Translation. (E.)</i>
Göttlicher Morpheus, umsonst be- wegst du die lieblichen Mohne; Bleibt das Auge doch wach, wenn mir es Amor nicht schliesst.	Heavenly Morpheus, in vain to aid thee thou callest thy poppy; An Love close not mine eye, I shall continue alert.

In church-like style, of sostenuto character and mournful tone.

## No. 2. GRAUSAM ERWEIST SICH AMOR AN MIR.

*(Cruel indeed hath proved Cupid to Me.)*

In A minor; time,  $\frac{3}{4}$ ; "andante con moto"; canon in the unison; three parts; seven-bar score; words by Goethe,\* as follows:

	<i>Translation. (E.)</i>
Grausam erweist sich Amor an mir! O spielet, ihr Musen, Mit den Schmerzen, die er, spie- lend, im Busen erregt.	Cruel indeed hath proved Cupid to me! Ye Muses, oh play With the tortures that he, play- ing, my bosom doth cause.

Also of melancholy tone, though not so much so as the preceding number. The nature of the contents renders delicacy of intonation very important.

## No. 3. SITZT A SCHÖNS VÖGERL.

*(Up in the Fir Tree a Songster doth Go.)*

In F; time,  $\frac{3}{8}$ ; "allegretto"; canon in the unison; four parts; three-bar score; text, a volkslied, as follows:

	<i>Translation. (E.)</i>
Sitzt a schöns Vögerl auf in Dan- nabaum	Up in the fir tree a songster doth go,
Thut nix als singa und schrein:	And he sings ever to me;
Was muss denn das für a Vögerl sein?—	What sort of bird can he be to do so?
Das muss a Nachtigall sein.	Nightingale surely is he.

---

\* From the "Vier Jahreszeiten" or "Four Seasons." The above is No. 19, and is first under the heading—"Summer."

Staccato character, playful effect, very easy and suitable for children. The three-bar length of the score gives the whole combination a  $\frac{3}{4}$  effect which is conducive to the cheerfulness of the piece.

No. 4. SCHLAF, KINDLEIN, SCHLAF.

(*Sleep, Baby, Sleep.*)

In C; time,  $\frac{3}{4}$ ; "andante"; canon in the unison; three parts; for length of score see below; text, a volkslied, as follows:

Schlaf, Kindlein, Schlaf!  
 Der Vater hüt't die Schaf  
 Die Mutter schüttelt Bäumelein  
 Da fällt herab ein Träumelein  
 Schlaf, Kindlein, Schlaf.

*Translation. (E.)*  
 Sleep, baby, sleep,  
 Thy papa tends the sheep,  
 Thy mamma shook the tree so  
 well,  
 That down a little dreamling fell,  
 Sleep, baby, sleep.

This number is somewhat exceptional, as, although only three voices are employed, the piece seems to have been scored for four. In this case, therefore, the number of bars required for one performance will not be that of the actual score multiplied by the number of parts; and this circumstance forms precisely one of the class of intervening features contemplated in the introductory portion of this notice.

This matter is well worth explanation in the student's interest because it relates to a method extremely useful for imparting to the infinite canon both variety and extent—the very qualities which it generally lacks. By writing a canon in a greater number of parts than we intend to employ, we produce the result that when the parts are ultimately combined one (but not the same one) will always be absent. Thus, in the case of a three-part canon performed also by three voices, the three voices as soon as they have all entered will in the case of equal voices continually present the same combination; because, although the groups

$$\begin{array}{l} 1 \} \\ 2 \} \\ 3 \} \end{array} \quad \begin{array}{l} 2 \} \\ 3 \} \\ 1 \} \end{array} \quad \text{and} \quad \begin{array}{l} 3 \} \\ 1 \} \\ 2 \} \end{array}$$

appear different to the eye, they are, in reality, precisely the same thing. Contrast this, however, with a canon written for four, of which one has been suppressed and we have in *ensemble*, the combinations

$$\begin{array}{cccc} 1 \} & 2 \} & 3 \} & 4 \} \\ 2 \} & 3 \} & 4 \} & \text{and } 1 \} \\ 3 \} & 4 \} & 1 \} & 2 \} \end{array}$$

each one of which is entirely different from the other. The suppressed part has, therefore, resulted in multiplying the variety of *ensemble* by four; and it follows that by lengthening the score and deepening it, in the sense of adding a greater number of parts to be afterwards suppressed, any desired melodic development may be obtained. Continual similarities of rhythmic and harmonic structure, however, remain, and are fatal to any really serious development.

As the words of the present piece sufficiently indicate, it is a slumber song; and, if scored in four parts, the score would have been of four-bar length. It is to explain the deviation from this that the above account has been given.

## No. 5. WILLE WILLE WILL.

(*Villy-villy-vill!*)

In F; time,  $\frac{2}{4}$ ; "allegretto"; canon in the unison; four parts; two-bar score; text, a volkslied, as follows:

		<i>Translation. (E.)</i>
Wille wille will—Der Mann ist kommen,	Villy-villy-vill!	The man is coming,
Wille wille will—Was bracht' er dann?	Villy-villy-vill!	What has he there?
Wille wille will—Viel Zucker- waffeln,	Villy-villy-vill!	Some sugar bis- cuits
Wille wille will—Die's Kind'lein soll han.	Villy-villy-vill!	For the little ones to share.

With a score of only two bars we must expect monotony; but the piece is otherwise pretty and playful, full of staccato and of scherzo-like effects, easy and very suitable for children. The reader should refer also to the text of *Volks-Kinderlieder*, No. 5.

## No. 6. SO LANGE SCHÖNHEIT WIRD BESTEH'N.

*(As Sure as Reign of Beauty's Might.)*

In G; time, common; "con moto"; double canon in the unison (2+2); two double parts; score, eight bars; words by Hoffman v. Fallersleben; as follows:

	<i>Translation. (E.)</i>
So lange Schönheit wird besteh'n	As sure as reign of Beauty's might, As sure as eye beholds the light. So sure from love is vain the flight.
So lang auf Erden Augen seh'n	
Wirst du der Liebe nicht entgeh'n.	

Serious and sustained; in sentimental style with voice parts requiring distinct individual expression.

## No. 7. WENN DIE KLÄNGE NÄH'N UND FLIEH'N.

*(When the Sounds of Pleasure's Train.)*

In G minor; time,  $\frac{3}{8}$ ; "andante con moto"; canon in the unison; three parts; score, ten bars; words by Eichendorff, as follows:

	<i>Translation. (E.)</i>
Wann die Klänge näh'n und flieh'n	When the sounds of pleasure's train Echoing wildly past have flown, Ah! for deeper songs again Sighs the heart oft when alone.
In den Wogen süßer Lust	
Ach! nach tiefern Melodien	
Sehnt sich einsam oft die Brust!	

In the style of a barcarolle, but scarcely attractive in that sense; as the waving motion is obscured by the unmelodious and high sustained notes surmounting the score, which are given, strange to say, to the singularly inappropriate words:

Ach! nach tiefern Melodien (Ah! for deeper songs again).

This, it must be confessed, is a neglect of Brahms's usual carefulness in such matters.

## No. 8. EIN GEMS AUF DEM STEIN.

*(A Gem in the Stone.)*

In B flat; time,  $\frac{3}{4}$ ; "risoluto"; double canon in the unison and fifth below ( $2+2$ ); two double parts; score, eight bars; words by Eichendorff, as follows:

Ein Gems auf dem Stein  
 Ein Vogel im Flug  
 Ein Mädél das klug  
 Kein Bursch holt die ein.

*Translation. (E.)*  
 To gem in the stone,  
 To bird in full flight;  
 To maid keen of sight,  
 No danger is known.

In the style of a folk-song, melodious and suitable for choral use; *forte* throughout.

## No. 9. AN'S AUGÉ DES LIEBSTEN.

*(From the Eye of his Darling.)*

In B flat; time, *alla breve*; "andante"; double canon in the fifth below; words by Rückert.

The total number of bars is reduced by the closeness of the entry, which occupies two bars. This canon is a dreamy *sostenuto* approximating to church style; and is more interesting as a piece of calculation than effective as music.

Full text: An's Auge des Liebsten fest mit Blicken dich ansauge; or, in translation (*E.*): From the eye of his darling but by looking drawing sustenance.

The student of German will herein notice the play upon words (as between "An's Auge" and "ansauge") and its appropriateness for purposes of canon.

## No. 10. LEISE TÖNE DER BRUST.

*(Gentle Tones of the Heart.)*

In A minor; time, common; "andante espressivo"; canon in the unison; four parts; three-bar score; words by Rückert, as follows:

*Translation. (E.)*

Leise Töne der Brust, geweckt vom Odem der Liebe	Gentle tones of the heart, by Cupid's breathing awakened,
Hauchet zitternd hinaus ob sich euch öffne ein Ohr,	Forth! and find if an ear to list or a heart to heed
Öff'n ein liebendes Herz, und wenn sich keines euch öffnet	Thy fond love be inclined—and, if nothing should happen,
Trag ein Nachtwind euch seuf- zend zurück.	On a night-wind, sad, sighing, return.

The three-bar score length gives a somewhat novel rhythmical effect, and the piece is pleasantly melodious; but the counterpoint is too simple to allow of much interest, besides which, so short a score almost immediately becomes monotonous. Refer to text of Op. 104, No. 1.

NO. 11. ICH WEISS NICHT WAS IM HAIN  
DIE TAUBE GIRRET.

*(I Know not what the Cooing Dove is Saying.)*

In A; time, common; "andante con moto"; canon in the unison; four parts; four-bar score; words by Rückert, as follows:

	<i>Translation. (E.)</i>
Ich weiss nicht was im Hain die Tauben girret?	I know not what the cooing dove is saying,
Ob sie betrübt wie meine Seele harret	Perhaps he grieves, as I, for friends' delaying
Des Freundes, der von ihr sich hat verirret?	And wonders in what far-off land they're straying.

A melodious piece, easy to perform, and attractive generally.

NO. 12. WENN KUMMER HÄTTE ZU TÖDTEN  
MACHT.

*(If Trouble had but the Power to Kill.)*

In F sharp minor; time,  $\frac{2}{4}$ ; "andante espressivo"; canon in the unison; three parts; eight-bar score; words by Rückert, as follows:

	<i>Translation. (E.)</i>
Wenn Kummer hätte zu tödten Macht	If trouble had but the power to kill,
Er müsste tödtlich dies Herz durchbohren;	This heart long since had been doomed to wither,
Und liess ein Glück sich zurück beschwören	Past joys too could we recall at will,
Mein Seufzen hätt es zurück beschwören.	My sighs ere this would have brought them hither.

A graceful and tuneful piece, reposing well upon the somewhat liberal allowance of an eight-bar score.

### NO. 13. EINFÖRMIG IST DER LIEBE GRAM.

*(A Mournful Song is Love's Complaint.)*

In A minor; time,  $\frac{3}{4}$ ; "etwas langsam" (poco andante); canon in the unison; six parts, in double canon of four upper parts and two of ground bass; score, nine bars; words by Rückert, as follows:

	<i>Translation. (E.)</i>
Einförmig ist der Liebe Gram	A mournful song is Love's com-
Ein Lied eintöniger Weise	plaint,
Und immer noch wie ich's ver-	One strain is all it containeth,
nahm	Yet of that one an echo faint
Mitsummen musst' ich's leise.	In heart and mind remaineth.

This is extremely interesting as an example of the round with ground bass, after the manner of the well-known "Sumer is icumen in." It is a quaint piece, phrased in four and five, and, whether viewed scientifically or from the point of view of effect, seems to be the best of the collection. The seventh and eighth bars of the score, by including florid passages, signalise this number as more pretentious than the others; besides which there are greater rhythmical differences between the parts individually.

As stated in introducing the work such productions are principally for amusement; and that Brahms himself did not regard them in any other light is shown by the fact that,



in sending them to Frau v. Herzogenberg in February, 1891, he passes from praise of her industry to the following observation.

Here we are not working like that, but merely trifling away our free time as the accompanying canons will show you.\*

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\* Das thun wir hier alles nicht, sondern verlesen und vertändeln unsre freie Zeit, wie Beilage zeigt.

OP. 121. FOUR SERIOUS SONGS.  
(Ernste Gesänge.)

*For Solo (Bass) Voice, with Pianoforte Accompaniment.  
Dedicated to Max Klinger. English Version by  
Paul England.*

- No. 1. DENN ES GEHET DEM MENSCHEN ... (*One thing befalleth.*)  
No. 2. ICH WANDTE MICH ... .. (*So I returned.*)  
No. 3. O TOD, O TOD WIE BITTER BIST DU (*Oh death, oh death, how  
bitter.*)  
No. 4. WENN ICH MIT MENSCHEN (*Though I speak with the tongues.*)

IT was in June, 1896, that Brahms sent to Widmann this, the last work published during his life-time; and the fact that three of these songs treat of the certainty and bitterness of death caused many to believe that their composition was due to a foreboding of his approaching end. This however is scarcely consistent with his having already, on the 7th of May, shown them to Max Kalbeck, with the remark—"This is what I have given myself for my birthday."

"In these," says Fuller Maitland, "as in the early choral works, the vanity and transitoriness of human life are taken as the starting-point for what may be called a series of meditations, in which the composer is led, as it were, by the authors of Ecclesiastes and Ecclesiasticus to the conclusion that death is better than life, and to a wonderfully touching apostrophe to death; a climax is provided to the whole at the end in words taken from the first Epistle to the Corinthians, the famous definition of love. This is the most beautiful of the four songs, and the spiritual and emotional value of the set cannot be over-estimated."

## No. 1. DENN ES GEHET DEM MENSCHEN.

*(One thing befalleth.)*

In D minor; time, common (changing to  $\frac{3}{4}$ ); "andante" (changing to "allegro"); compass, A to F; another edition in which treble is substituted for bass clef; also an edition in F minor; words from Ecclesiastes III.

Declamatory in character. Accompaniment of allegro very brilliant, and in splendid contrast with the opening.

## No. 2. ICH WANDTE MICH.

*(So I returned.)*

In G minor; time,  $\frac{3}{4}$ ; "andante"; compass, G to E; another edition with treble substituted for bass clef; also an edition in B minor; words from Ecclesiastes IV.

Of more placid character than the preceding. Accompaniment partakes somewhat of organ style.

## No. 3. O TOD, O TOD WIE BITTER BIST DU.

*(Oh Death, oh Death, how bitter.)*

In E minor (and major); time,  $\frac{3}{2}$  and alla breve; "grave"; compass, B to F sharp; another edition with treble substituted for bass clef; also an edition in G minor; words from Ecclesiasticus, Cap. 41.

Similar in general character to No. 2, but of more earnest expression.

## No. 4. WENN ICH MIT MENSCHEN.

*(Though I speak with the tongues.)*

In E<sub>♭</sub> flat (changing to B); time, common (changing to  $\frac{3}{4}$ ); "con moto ed anima," "adagio," "piu moto" and "sostenuto un poco"; compass, A to F; another edition with treble substituted for bass clef; also an edition in G; words from I Corinthians, Chap. 13.

There can be no doubt that Brahms well remembered the text of this song, for it was that chosen by the preacher upon the occasion of the funeral of his dear friend, Frau v. Herzogenberg; and that reflection upon a subject so near to his heart contributed to the exaltation of feeling here displayed. Though the actual material employed is without novelty, its masterly elaboration imparts a height of expression to the text which lies only within the power of genius to effect.

WORKS WITHOUT OPUS NUMBER. (1.)

THE FORTY-NINE GERMAN FOLK-SONGS.  
(Deutsche Volkslieder.)

*For a Single Voice with Pianoforte Accompaniment as to  
Nos. 1-42; with Addition of Small Chorus as  
to Nos. 43-9.*

AS the greatness in number of the folk-songs treated by Brahms prevents an entry into full individual details with regard to them, their most essential features are here tabularised; this being supplemented by a few words upon the highly interesting question of origin—both of melody and text.

The table accordingly now follows:

# THE FORTY-NINE DEUTSCHE VOLKSLIEDER.

NO. AND ORIGINAL TITLE.	ENGLISH TITLE.	KEY AND TIME.	MOVEMENT.	VERSES.	COM-PASS.
1. Sagt mir o schönste Schäf'rin mein.	Tell me, O beauteous shepherdess.	C 6-8.	Zärtlich und lebhaft (tenderly and lively).	6	G to G.
2. Erlaube mir fein's Mädchen.	Allow me but, dear maiden.	G 3-4.	Zart (tenderly).	2	G to F#.
3. Gar lieblich hat sich gesellet.	So soon were our hearts united.	G 2-4.	Anmuthig (gracefully).	4	G to E.
4. Guten Abend.	Good evening.	B min. 3-8.	Drängend, doch nicht schnell (im-petuously but not quick).	6	F# to F#.
5. Die Sonne scheint.	The golden morning light	G 2-4.	Gehalten und empfindungsvoll (sus-tained and with feeling).	2	D to G.
6. Da unten im Thale.	Below in yonder valley.	E 3-4.	Sanft bewegt (in gentle motion).	4	E to C# (sixth).
7. Gunhilde.	Fair Gunhildt.	G 2-4.	In ruhigen Zeitmass und theilmeh-mend erzählt (calmly and sym-pathetically).	3	D to E.
8. Ach, englische Schäferin.	O heavenly shepherdess.	G 3-4.	Mit guter Laune (with good humour).	6	D to E.
9. Es war eine schöne Jüdin.	There lived once a handsome Jewess.	E 2-4.	Herzlich und warm erzählend (with sincerity and warmth).	5	E to E.
10. Es ritt ein Ritter.	A knight was riding.	E min. 6-8.	In ruhiger Bewegung (in quiet move-ment).	5	G to G.
11. Jungträulein, soll ich.	O maiden may I sit awhile.	G C.	Lebhaft, doch zart (lively but tenderly).	5	D to E.
12. Feinsliebchen, du sollst.	My darling shall never with bare feet go.	B min. 2-4.	Heimlich und zierlich bewegt (with taste and expression).	8	F# to F#.
13. Wach' auf mein Hort.	Awake sweet Fay.	G 6-8.	Mit kräftiger Leidenschaft (con molto passione).	6	D to E.
14. Maria ging aus.	Saint Mary once did wander.	A min. 2-4.	Ruhig und erzählend (tranquillo e quasi parlando).	5	E to E.
15. Schwesterlein.	Sister fair.	A min. 3-4.	Nicht zu langsam, u. mit inniger Theilnahme (sympathetically and not too slow).	5	E to E.
16. Wach auf, mein' Herzensschöne.	Awake my pretty maiden.	F 2-4.	Anmuthig bewegt (in graceful motion).	4	F to G.
17. Ach Gott, wie weh thut Scheiden.	Woe's me the parting hour.	F min. 6-8.	Bewegt und mit starker Empfindung (con moto e molto espressione).	4	E♭ to F.
18. So wünsch' ich ihr ein' gute.	I wished her thus a peaceful night.	F 2-4.	Bewegt und mit herzlichem Ausdruck (con moto e espressivo).	4	C to F.
19. Nur ein Gesicht auf Erden lebt.	But one dear face on earth.	C 6-8.	Bewegt und sehr warm (with life and warmth).	3	G to G.
20. Schönster Schatz.	Dearest heart my angel.	G 3-4.	Hell und lebhaft (clear and lively).	4	G to E.
21. Es ging ein Maidlein zarte.	There walked a pretty maiden.	E min. 6-4.	Erzählend (con moto as the poem requires).	4	E to G.

22. Wo gehst du hin. Der Reiter.	Where art thou hastening, proud one? A merry soldier.	G 3-4. B min. C.	Lebhaft und hell (lively and clear). Heimlich und in ruhigem Zeitmass (tranquillo e con espressione).	2 3	D to E. D to F $\sharp$
24. Mir ist ein schön's braun's Maidelein.	A bonny black-eyed maiden gay.	G C.	Mässig bewegt und ausdrucksvoll (moderato con espressione).	4	D to F.
25. Mein Mäd'el hat einen Rosen- mund.	My maiden's lip.	B $\flat$ C.	Sehr lebhaft, herzlich und ungedul- dig (molto vivace e espressivo e agitato).	4	F to F.
26. Ach könnt' ich diesen Abend.	O could I but this afternoon.	G C.	Lebhaft und mit warmen Ausdruck (lively and with warm expression).	4	D to E.
27. Ich stand auf hohem Berge.	I stood upon the mountain.	F 3-4.	Mit Laune (with humour).	6	C to F.
28. Es reit' ein Herr und auch sein Knecht.	A master and his man did ride.	E $\flat$ mi. C.	Lebhaft und schauerlich (lively and with dread).	8	E $\flat$ to G $\flat$ .
29. Es war ein Markgraf.	There was a margrave.	A min. 3-4	Ruhig, in erzählendem Ton (tran- quillo e quasi parlando).	5	E to C (sixth).
30. All' mein' Gedanken.	My fondest thoughts.	G C.	Lebhaft und herzlich (lively and heartily).	4	D to E.
31. Dort in den Weiden.	'Neath willow trees.	G min. 2-4.	Zierlich und lebhaft (lively and with taste).	3	D to G.
32. So will ich frisch und fröhlich.	I'll ever gay and merry be.	G 3-8.	Frisch und fröhlich (fresh and gay).	3	D to G.
33. Och Moder, ich well en Dinghan.	O mother I want something.	E 2-4.	Lebhaft und mit Laune (lively and with humour).	4	B to F $\sharp$ .
34. We kumm' ich dann de Pots eren.	How can I open your chamber door.	A min. C.	Lebhaft (lively).	4	E to E.
35. Soll sich der Mond nicht heller scheinen.	And when the moon her face did cover.	F $\sharp$ mi. 3-4.	Gehend und mit herzlichem Aus- druck (con moto and with hearty expression).	6	C $\sharp$ to E.
36. Es wohnt ein Fiedler.	There lived an old fiddler.	A min. C.	Lebhaft, doch nicht zu rasch (lively but not too quick).	4	E to E.
37. Du mein einzig Licht.	Thou, my only light.	F $\sharp$ mi. C.	Kräftig und ziemlich lebhaft (with force and rather lively).	2	E to E.
38. Des Abends kann ich nicht.	At eventide I cannot sleep.	A min. 2-4.	Nicht zu lausam, erregt (not too slow, agitato).	4	E to F.
39. Schöner Augen.	Lovely eyes with loving power.	C 3-4.	Gehend und mit lebhaftem Ausdruck (con moto, with lively expression).	6	E to C.
40. Ich weiss mir'n Maidlein.	I know a maiden.	A min. 6-8.	Unruhig bewegt und heimlich (agi- tato e misterioso).	5	E to E.
41. Es steht ein Lind.	A lime tree stands.	C C.	Zart und ausdrucksvoll (tenderly and with expression).	3	G to G.
42. In stiller Nacht.	In silent night.	E 3-2.	Lausam (slow).	2	C $\sharp$ to F $\sharp$ .
43. Es stunden drei Rosen.	Three roses were growing.	F C.	Andante.	6	with small chorus.
44. Dem Himmel will ich.	To Heaven pain and sorrow.	D min. 2-4.	Andante (espressivo).	4	
45. Es sass ein schneeweiss Vöge- lein.	There sat a snow-white birdie fine.	A min. 2-4.	Allegretto.	4	
46. Es war einmal.	There lived once a carpenter gay.	A min. 2-4.	Allegro non troppo.	6	
47. Es ging sich uns're Frane.	Our lady fair reposes.	A min. 2-4.	Andante con moto.	8	
48. Nachtrall, sag' was für Grüss.	Nightingale, for whom's thy song.	D min. 6-8.	Andante sostenuto.	5	
49. Verstohlen geht der Mond auf.	So silly doth the moon hide.	A min. 2-4.	Andante.	4	

Precedence is given to this collection as being the most comprehensive of the three, though it was the last in order of publication.

The information which follows, relating to the sources from which both text and melodies are derived, is principally due to the research of Dr. Hohenemser, of Frankfurt.

Out of the present collection of forty-nine, the melodies of thirty-six can be traced to that of Kretzchmer and Zuccalmaglio, published at Munich, about the year 1838; besides which, the melodies of three\* more numbers are, in the Brahms version, so very nearly the same as in Kretzchmer that no practical purpose would be served by enquiring further with regard to them.

Other instances occur in which a close similarity of melody would lead us to suppose the discrepancies merely to have arisen in course of revision were it not for the fact that in Brahms the text is not the same as in Kretzchmer. Possibly by this time some clue may have been discovered as to the source from which Brahms derived these texts as Friedländer professes to have traced some of the outstanding numbers to Böhm's "Altdeutsches Liederbuch" published in 1877, and developments are awaited.

Whatever changes were introduced by Brahms must, we may be sure, have proceeded from exigency in some shape, as it is well known that he invariably respected the integrity of whatever he took in hand, and above all made no attempt to modernise. The reader will also require no assurance as to general painstaking, a particular example of which occurs in the cases of Nos. 33 and 34. These two songs are in the Cologne dialect; and, in order to present them more perfectly, Brahms has not copied Kretzchmer in their instance, but has correctly reproduced the provincial mode of speech. People have been somewhat puzzled to imagine how he did this; for not only was he no Rheinlander, but he was so wedded to his Hamburg that, even after many years residence in Vienna, North German provincialisms were occasionally traceable in his correspondence with the Herzogenbergs. The cir-

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\* Numbers 13, 28 and 31.



cumstance is quite a simple one, the solution of the question being that he obtained the assistance of some native of the Rheinland, and the very slightness of the aid invoked strengthens the impression of how reverently Brahms always treated his originals.

Albert Bach mentions Nos. 21\* and 42 as approximating to the art song; and, in this connection, he also calls attention to the fact that the text in several cases† presents great fitness for such treatment, instancing that long ago the words of No. 29 were so set by Carl Loewe.

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\* He compares No. 21 with Schubert's "Death and the Maiden."

† He adduces Nos. 28, 29 and 36 as examples.

WORKS WITHOUT OPUS NUMBER. (2).

## THE FOURTEEN GERMAN FOLK-SONGS (Deutsche Volkslieder).

*For S.A.T.B. with Pianoforte Accompaniment AD LIB.  
Dedicated to the Vienna Singakademie.*

NO. AND TITLE.	KEY AND TIME.	MOVEMENT.
1. Von edler Art, auch rein und zart.	F C.	Grazioso.
2. Mit Lust thät ich ausreiten.	G min. C.	Allegro non troppo.
3. Bei nächtlicher Weil.	A $\flat$ 3-8.	In sanfter Bewegung, nicht zu langsam (in gentle motion, not too slow).
4. Vom Heiligen Märtyrer Emmerano, Bischoffen zu Regensburg.	G min. C.	Allegro.
5. Täublein weiss.	B $\flat$ C.	Con moto.
6. Ach lieber Herre, Jesu Christ.	D $\text{\textcircled{C}}$	In anmuthiger Bewegung (in graceful motion).
7. St. Raphael.	G min. $\text{\textcircled{C}}$	Andante.
8. In stiller Nacht, zur ersten Wacht.	E $\flat$ 3-2.	Etwas langsam (rather slow).
9. Abschiedslied.	D 6-4.	Andante con espressione.
10. Der tödte Knabe.	G min. C.	Andante.
11. Die Wollust in den Mayen.	A $\flat$ 2-4.	Allegretto grazioso.
12. Morgengesang.	C min. 2-4.	Grazioso.
13. Schnittertod.	G min. 3-4.	Poco allegro.
14. Der englische Jäger.	G C.	Poco allegro (same words as Marienheder, Op. 22, No. 4).

In tracing the origin of the above we have the advantage of Brahms's express declaration contained in a letter written to H. Deiters in September, 1880. The reader will observe that the collection naturally divides into sacred and secular; and the origin of the two classes is thus stated to have been respectively :

Sacred : From Corner, who published a Catholic hymn-book at Nürnberg in 1631; and S. Meister, whose "German Catholic Church Song Book" was published in 1862.\*

Secular : From Fr. Nicolai, and contained in the "Select Small Almanac" published at Berlin in 1877; and Zuccalmaglio, whose "German Folk-Songs according to their Original Melodies" was published at Munich (*circa*) 1838.

Unfortunately, however, a reference to these collections leaves so much in doubt that we can only suppose the sixteen years of intense artistic activity which had intervened to have caused Brahms's impressions to be not so accurate as if given earlier.

Thus, the melody of one of the most beautiful numbers (it happens also to be one of the very few folksongs which sometimes find their way to the concert platform)—viz., the one called :

In stiller Nacht zur ersten Wacht,

cannot anywhere be found. A text somewhat resembling it has indeed been traced, but it is evidently not the original of the Brahms version. Yet we know that this tune must have been a favourite with the composer, or he would have not included it (as No. 42) in the larger collection.

Then again,

Von edler Art, auch rein und zart,

may have been taken by Brahms from any one of several folksong books published in the sixteenth century; whilst, in the case of No. 5 :

Es flog ein Täublein weiss,

a doubt arises in consequence of the melody (although found in Corner's book) not corresponding entirely with

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\* Meister's book forms the basis of the work of similar title by Bäumker which is now regarded as a leading authority and indispensable to all who are interested in the subject.

that given by Brahms. The same applies to that beautiful melody of the fifteenth century :

Ich fahr dahin, denn es muss sein,

or, according to title, "Abschiedslied" (No. 9); and, in this case, in addition to dissimilarity of melody, Brahms gives two strophes, whilst his ostensible original has only one. The case of No. 11 is also rendered doubtful in consequence of the greater elaboration of the Brahms version; so that for complete satisfaction upon the question we have still to await the result of further researches. It was probably because the composer's share in the work was such a labour of love that he thought so lightly of it; and though there have been many composers to share his affection for the people's songs, and especially to utilise them for their ambitious work, his is the only case in which such high gifts have been consecrated to the rescue and reinstatement of the simple material.

# THE FOURTEEN CHILDREN'S FOLK-SONGS.

(Volskinderlieder).

*For Solo Voice, with Pianoforte Accompaniment AD. LIB. Dedicated to the Children of Robert and Clara Schumann.*

NO. AND ORIGINAL TITLE.	ENGLISH TITLE	KEY AND TIME.	COM-PASS.	MOVEMENT.
1. Dornröschen.	The sleeping beauty in the wood.	G min. 2-4	F $\sharp$ to D (sixth).	Andante.
2. Die Nachtigall.	The nightingale.	G min. 3-8.	G to D (fifth).	Allegretto.
3. Die Henne.	Henny-penny.	G 2-4.	D to C.	Con moto.
4. Sandmännchen.	The little dustman.	G C.	D to E.	Andante.
5. Der Mann.	Someone.	D 2-4.	D to D.	Con moto (words same as Op. 113, No. 5).
6. Haidenröslein.	The bonny rose-bud.	F 2-4.	F to G.	Andante con moto.
7. Das Sclaffenland.	Fool's paradise.	B $\flat$ C.	D to F.	Allegro.
8. Beim Ritt auf dem Knie.	The ride on the knee.	C min. 3-4.	G to E $\flat$ (sixth).	Allegretto.
9. Der Jäger im Walde.	The huntsman.	C 2-4.	E to E.	Allegro.
10. Das Mädchen und die Hazel.	The maiden and the hazel.	F 2-4.	C to F.	Allegretto.
11. Wiegenlied.	Cradle song.	C 2-4.	G G.	Con moto (with alto part for two-part chorus: compass, B to C).
12. Weihnachten.	Christmas carol.	G 6-8.	D to F.	Con moto.
13. Marienwürmchen.	Ladybird.	F C.	C to C.	Andante.
14. Schutzensel mein.	The guardian angel.	G 3-4.	D to D.	Andante.

The entire melodies of this collection are taken from the Kretzchmer source already alluded to, which establishes a point of similarity between this and the set of forty-nine. Each of these two collections also includes both old and new, whereas the quartet arrangements are all of songs taken from ancient sources. Amongst the forty-nine, for example, was :

Ach Gott, wie weh thut scheiden,

which was composed as recently as 1817 by C. Groos; besides which there are some others by Nicolai and Reichardt, though it is somewhat difficult to assign to each his exact share in the work. Brahms did not probably trouble much about the origin of the melodies, provided they suited him in general respects; and so it happens that he has arranged two melodies which are really by Nicolai, one being :

Es ging ein Maidlein zarte,

and the other :

Es reit' ein Herr und auch sein Knecht

which are, respectively, Nos. 21 and 28 of the large collection.

“Das Schlaraffenland,” which is No. 7 of the present collection, presents us with a curious instance of Brahms taking a greater liberty than was his custom. The text describes a “Schlaraffenwirthshaus,” or as it may be translated, an idler’s inn; and begins with the words :

In Polen steht ein Haus.

and Brahms, not considering references to kissing suitable for children, deliberately omitted the fifth verse of the song on that account.

In conclusion, the praise due to Brahms for his devotion to the folk-song of his country has been too well expressed by others to render more than quotation necessary. Thus, Albert Bach, in his preface to the English editions, holds that the composer has :

By his ingenious treatment, idealised these national melodies and given to some of them very nearly the form of an art-song. We find

in the accompaniments many a fine harmonic feature, and recognise in the interesting interludes and fine cadences the work of the great master. Taken as a whole, however, he has in his arrangement shown a wise restraint.

Last but not least there is that eloquent passage in Florence May's "Life of Brahms," treating of this subject in terms which must meet with the sympathetic approval of every reader.

As he began, so he ended. The boy of fifteen who arranged folk-songs for practice by his village society, the youth of twenty who used them in his first published works, the mature master who returned to them again and again for inspiration and delight all live in the veteran of sixty-one, who, as he busies himself in preparing the unique collection, every page of which bears mark of his insight, skill and sympathetic tact seems to be looking back over the years of the past with longing to leave behind him a final sign of his love for his great nation and all belonging to it. "It is the only one of my works from which I part with a feeling of tenderness," he said on its completion for the press; for a child of the people he was by birth and so remained with all his literary and artistic culture.

WORKS WITHOUT OPUS NUMBER (4).

“MONDNACHT.”

*For Solo Voice, with Pianoforte Accompaniment.*

**I**N A flat; time,  $\frac{3}{8}$ ; “andante”; compass, G to G flat; another edition in B flat; another edition in F; words by Eichendorff; first line—“Es war als hätt’ der Himmel.” (It was as if high heaven.)

The frequent mention of this song in connection with the composer’s early efforts is due to the interest created naturally by its date of origin, the work itself being so simple in construction and detail that, but for some ingenuity of harmonic progression, we should not be able to trace the hand of Brahms in it at all. It exhibits, however, that love for the portrayal of nature in song which is a trait of his entire life-work, and was first published in 1854 as contribution to the “Album” issued at Göttingen by G. W. Wigand. The following is the opening text :

Es war als hätt’ der Himmel  
Die Erde still geküsst,  
Dass sie im Blüthenschimmer,  
Von ihm nur träumen müsst.

*Translation. (E.)*

It seemed as if high heaven  
Had earth embraced in love;  
And that to earth was given  
To dream of things above.

The song was again published in 1872 by Raabe and Plothow, Berlin. It is now also included in Simrock’s collection.



SCHUBERT'S OP. 52, NO. 2. ELLEN'S  
SECOND SONG FROM SCOTT'S  
"LADY OF THE LAKE."

ARRANGEMENT.

*For Female Choir and Wind Instruments.*

THE several arrangements of Schubert's songs for orchestra which Brahms is said to have made in 1861 were for his friend Stockhausen; consequently the present, being for female chorus, does not seem likely to have been one of them. It has lately been published by the Brahms Society, who describe it as falling into the category of the composer's Op. 17 in respect of appropriateness for performance in small circles. The same authority informs us that it was several times performed at Vienna under Brahms's direction and with good success.



(C)

## ANALYTIC:

INCLUDING TABLE OF CHRONOLOGY, CLASSIFICATION OF  
WORKS, ALPHABETICAL REGISTER AND ANALYTICAL  
INDEX.



## I. CHRONOLOGY.

Including page references to incidents related in course of  
the work.



## I. CHRONOLOGY.

1769. Birth of Johann Brahms, an innkeeper at Heide, in Holstein; and grandfather of the composer.
1789. Birth of Johanna Henrika Christiane Nissen; mother of the composer.
1793. Birth of Peter Hoefft Heinrich Brahms; uncle of the composer, and some of whose descendants are still at Heide, in Holstein.
1806. Birth of Johann Jacob Brahms; father of the composer.
1830. Marriage of Johann Jacob Brahms and Johanna Henrika Christiane Nissen; parents of the composer.
1831. Birth of Elise, sister of the composer.
1833. Birth of Johannes Brahms, the composer, at 60 Speckstrasse, Hamburg, May 7. (Reference page 11.)
1835. Birth of Fritz, brother of the composer.
1839. Death of Johann Brahms, grandfather of the composer.
1840. Brahms becomes a pupil of Otto Cossel; a pianist at Hamburg, and a pupil of Ed. Marxsen. (Reference page 11.)
1845. Brahms becomes a pupil of Ed. Marxsen. (Reference page 11.)
1847. Brahms's first public appearance as pianist.
1848. Brahms plays publicly two movements from a concerto by Rosenhain, a Bach fugue, etc. September 21.
1849. Brahms plays publicly (at a concert given by Theodor Wachtel) on March 1; and in the following month at a concert of his own. The programme of the latter included Beethoven's "Waldstein" Sonata and "Phantasie über einen beliebten Walzer" composed by himself.
1853. Brahms makes the acquaintance of Eduard Remenji, the Hungarian violinist, and starts with him on a tour through North Germany. He makes the acquaintance of Joachim and Schumann. (Reference pages 11-2, 113.) The celebrated article, "New Paths," written by Schumann, appears in the "Neue Zeitschrift." Brahms goes to Leipzig where some of his compositions are performed.

- Publication of Op. 1 and 2 by Breitkopf and Härtel.  
 Publication of Op. 6 by Bartholf Senff.  
 Brahms plays publicly at Leipzig his Op. 1 and 4. Great controversy respecting him.
1854. Publication by Breitkopf and Härtel of Op. 3, 4, 7 and 9.  
 Publication by Bartholf Senff of Op. 5.  
 Brahms accepts offer of the Prince of Lippe-Detmold as Director of the Court Concerts and of the Choral Society.
1856. Publication by Breitkopf and Härtel of Op. 10.  
 Brahms plays publicly at Cologne the works of other composers.
1857. Brahms performs at the Leipzig Gewandhaus the works of other composers.
1858. Publication by J. Rieter-Biedermann of the "Volkskinderlieder." Brahms gives up the Lippe-Detmold appointment.
1859. Publication by Breitkopf and Härtel of Op. 8.  
 Performance at the Leipzig Gewandhaus (on January 27) of Brahms's Pianoforte Concerto in D minor, Op. 15, provoking great critical opposition.  
 The Hamburg Ladies' Choir continued from this date to 1861.
1860. Publication by Breitkopf and Härtel of Op. 11.  
 Brahms goes to live at Winterthür, to be near Theodor Kirchner.
1861. Brahms goes to Vienna.  
 Publication of Op. 12, 13, 14 and 15 by J. Rieter-Biedermann, and of Op. 20 and 21 by N. Simrock.  
 Brahms at Hamm, near Hamburg. (Reference page 56.)  
 Brahms meets "Lischen" again. (Reference page 115.)
1862. Brahms takes up permanent residence at Vienna. (Reference page 13.) He is appointed conductor of the Singakademie.  
 Publication of Op. 17, 18 and 19 by N. Simrock; of Op. 22 by J. Rieter-Biedermann, and of Op. 24 by Breitkopf and Härtel.  
 Brahms goes to Düsseldorf Musical Festival. (Reference page 115.)  
 Stockhausen introduces "Magelone" songs at Hamburg. (Reference page 132.)
1863. Publication of Op. 25 and 26 by N. Simrock.
1864. Publication of Op. 27 and 28 by C. A. Spina; of Op. 29, 30 and 31 by Breitkopf and Härtel, and of Op. 32 by J. Rieter-Biedermann.  
 Publication also of first collection of "Deutsche Volkslieder" by J. Rieter-Biedermann, and of "Fugue for the Organ" by N. Simrock.  
 Brahms resigns his post as Director of the Vienna Choral Society.
1865. Publication of part of Op. 33 and 34 by J. Rieter-Biedermann.  
 Death of the composer's mother. (Reference page 13.) Same, as to suggestion of Requiem. (Reference page 167.)
1866. Publication of Op. 23, 35, 37 and 44 by J. Rieter-Biedermann; and of Op. 36 and 38 by N. Simrock.



1867. First performance (at a concert of the "Gesellschaft der Musikfreunde") of the German Requiem. (Reference page 165.)  
Publication of Op. 39 and 41 by J. Rieter-Biedermann. Brahms and Dietrich (Requiem). (Reference page 166.)
1868. Publication of the completion of Op. 33 and Op. 43 and 45 by J. Rieter-Biedermann; also of Op. 40, 46, 47, 48 and 49 by N. Simrock; also of Op. 42 by C. A. Spina. Composition of No. 5 of Requiem. (Reference page 167.) Performance of the German Requiem at Bremen Cathedral, April 10.
1869. Publication of Op. 50 and 52; also of the "Hungarian Dances," Nos. 1-10, by N. Simrock.  
Publication of the study-paraphrases by Bartholf Senff.  
First performance of "Liebeslieder-Walzer" at Carlsruhe. (Reference page 224.)
1870. Publication of Op. 53 by N. Simrock.
1871. Publication of Op. 54 by N. Simrock; also of Op. 57 and 58 by J. Rieter-Biedermann; also of the paraphrase of Gluck Gavotte by Bartholf Senff.
1872. Publication of Op. 55 by N. Simrock; also of the song "Mondnacht" by Raabe and Plothow, Berlin.  
Death of Johann Jacob Brahms, father of the composer. (Reference page 13.)  
Brahms becomes conductor to the "Gesellschaft der Musikfreunde." (Reference page 13.)
1873. Publication of Op. 51 and 56B by N. Simrock; also of Op. 59 by J. Rieter-Biedermann.
1874. Publication of Op. 56A, Op. 61 and 62 by N. Simrock; also of Op. 63 and 64 by C. F. Peters.  
Brahms invited to Leipzig.  
Brahms receives from King of Bavaria the Maximilian order of Arts and Sciences.
1875. Publication of Op. 16, 60, 65 and 66 by N. Simrock.  
Brahms resigns conductorship of "Gesellschaft der Musikfreunde."
1876. Performance of First Symphony at Carlsruhe, November 6. (Reference page 14.)  
Publication of Op. 67 by N. Simrock.  
Brahms staying at Rügen with Henschel. (Reference page 350.)
1877. Degree of Doctor of Music conferred upon Brahms by Cambridge University. (Reference page 14.)  
Publication of Op. 68, 69, 70, 71 and 72 by N. Simrock.  
Composition of Op. 92. (Reference page 405.)  
Second Symphony performed under Hans Richter by Vienna Philharmonic.
1878. Brahms re-visits Leipzig. Successful performance of several of his works, including the First Symphony, C minor Quartet and D minor Concerto. Publication of Op. 73 and 75 by N. Simrock.
1879. Degree of Doctor of Philosophy conferred upon Brahms by Breslau University.

- Publication of Op. 74, 76 and 77 by N. Simrock; also of the Bach paraphrases "Chaconne" and two arrangements of "Presto."
1880. Publication of Op. 78 and 79; also of the "Hungarian Dances," Nos. 11-21, by N. Simrock.  
Feuerbach, painter, dies at Rome; suggestion of "Nänie."  
(Reference page 373.)
1881. Publication of Op. 80 and 81 by N. Simrock; also of Choralvorspiel and Fugue for organ by E. W. Fritzsche, Leipzig.
1882. Publication of Op. 82 by C. F. Peters; also of Op. 83, 84, 85 and 86 by N. Simrock.
1883. Publication of Op. 87, 88 and 89 by N. Simrock.  
"Nänie" first performed in England. (Reference page 373.)
1884. Publication of Op. 90, 91, 92, 93A, 94 and 95 by N. Simrock.
1885. Publication of Op. 93B by N. Simrock.  
Crefeld, Op. 93A. (Reference pages 409, 418.)
1886. Publication of Op. 96, 97 and 98 by N. Simrock.  
Emperor invests Brahms with Prussian order "pour le merite."  
(Reference page 14.)  
Berlin Academy of Arts elects Brahms a foreign member.  
(Reference page 14.)
1887. Publication of Op. 99, 100 and 101 by N. Simrock.  
Death of Marxsen, aged eighty-one.
1888. Publication of Op. 102 and 103 by N. Simrock.
1889. Publication of Op. 104, 105, 106, 107 and 108 by N. Simrock.  
Emperor of Austria decorates Brahms with order of St. Leopold. (Reference page 14.)  
Brahms is made Freeman of Hamburg. (Reference page 14.)  
Performance of "Fest und Gedenksprüche" at Hamburg.  
(Reference page 470.)
1890. Publication of Op. 109, 110 and 111 by N. Simrock.
1891. Publication of Op. 112 and 113 by C. F. Peters; also of the revised edition of Op. 8.
1892. Death of the composer's sister Elise. (Reference page 14.)  
Publication of Op. 114, 115, 116 and 117 by N. Simrock.
1893. Publication of Op. 118 and 119; also of the Fifty-one Technical Exercises, by N. Simrock.
1894. Publication by N. Simrock of the forty-nine "Deutsche Volkslieder."
1895. Death of Fritz, brother of the composer. (Reference page 14.)  
Publication of Op. 120 by N. Simrock.  
Brahms's last visit to Switzerland. (Reference page 249.)
1896. Brahms composes the eleven Choral-Vorspiele at Ischl.  
Publication of Op. 121 by N. Simrock.  
Brahms's "Four Serious Songs"—the last. (Reference page 496.)  
Death of Clara Schumann.
1897. Death of Brahms at Vienna, April 3. (Reference page 14.)

## II. CLASSIFICATION OF THE VOCAL WORKS

In respect of the means required for their  
performance.



## II. CLASSIFICATION OF THE VOCAL WORKS IN GRADUATED ORDER AS TO MEANS.

### I. WITHOUT ORCHESTRA.

1. *For a single voice without accompaniment.*

The fourteen Volkskinderlieder.\*

2. *For a single voice with pianoforte accompaniment.*

	Opus. Nos.			Opus. Nos.	
Gesänge (Ten. or Sop.)†	3	1-6	Gesänge .....	71	1-5
Gesänge (Ten. or Sop.)	6	1-6	Gesänge .....	72	1-5
Gesänge .....	7	1-6	Romanzen und Lieder (for 1 or 2 voices) .....	84	1-5
Lieder und Romanzen ...	14	1-8	Lieder .....	85	1-6
Gedichte .....	19	1-5	Lieder (for a low voice)	86	1-6
Lieder und Gesänge .....	32	1-9	Lieder (for a low voice)	94	1-5
Romanzen (The Magelone Songs) .....	33	1-15	Lieder .....	95	1-7
Gesänge .....	43	1-4	Lieder .....	96	1-4
Gesänge .....	46	1-4	Lieder .....	97	1-6
Lieder .....	47	1-5	Lieder (for a low voice)	105	1-5
Lieder .....	48	1-7	Lieder .....	106	1-5
Lieder .....	49	1-5	Lieder .....	107	1-5
Lieder und Gesänge .....	57	1-8	Ernste Gesänge (for a bass voice) .....	121	1-4
Lieder und Gesänge .....	58	1-8	Deutsche Volkslieder		
Lieder und Gesänge .....	59	1-8	(the "49" collection)	1-42	
Lieder und Gesänge .....	63	1-9	"Mondnacht" .....	1	
Lieder .....	69	1-9			
Gesänge .....	70	1-4			

\* Piano accompaniment is provided (hinzugefügt) for use *ad lib.*

† Such indications refer to the original. So far as mere compass is concerned the songs are to a large extent available in different keys, as may be seen on reference to the "Handbook."

3. *For a single voice with pianoforte and viola accompaniment.*  
Gesänge for contralto. Op. 91, Nos. 1 and 2.
4. *For a single voice with small chorus.*  
Deutsche Volkslieder (the "Forty-Nine" Collection).  
Nos. 43-9.
5. *For two voices with pianoforte accompaniment.*  
Duets for soprano and alto. Op. 20, Nos. 1-3.  
Duets for alto and baritone. Op. 28, Nos. 1-4.  
Duets for soprano and alto. Op. 61, Nos. 1-4.  
Duets for soprano and alto. Op. 66, Nos. 1-5.  
Ballads and romances for two voices: A.T.; S.A.; S.T.  
and S.S. Op. 75, Nos. 1-4.
6. *Three-part female choir without accompaniment.*  
Canons. Op. 113, Nos. 2, 4, 7 and 12.
7. *Three-part female choir with accompaniment of two horns and harp.\**  
Gesänge. Op. 17, Nos. 1-4.
8. *Three-part female choir with organ (or piano).*  
Psalm XIII (S.S.A.). Op. 27.
9. *Four-part female choir without accompaniment.*  
Sacred choruses (S.S.A.A.). Op. 37, Nos. 1-3.  
Canons. Op. 113, Nos. 1, 3, 5, 6, 8-11.  
Lieder und Romanzen (S.S.A.A.). Op. 44, Nos. 1-12.†
10. *Four-part male choir without accompaniment.*  
Lieder (the "Soldatenlieder"), (T.T.B.B.). Op. 41,  
Nos. 1-5.
11. *Four-part mixed choir, without accompaniment.*  
S.A.T.B. (the "Marienlieder"). Op. 22, Nos. 1-7.  
S.A.T.B. Lieder. Op. 62, Nos. 1-7.

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\* Provision is made for performance of this accompaniment by piano only.

† Pianoforte accompaniment is provided for use *ad lib.*

- S.A.T.B. Motets. Op. 74, Nos. 1 and 2.\*  
 S.A.T.B. Lieder und Romanzen. Op. 93A, Nos. 1-6.  
 S.A.T.B. Motets. Op. 110, No. 2.  
 S.A.T.B. Gesänge. Op. 104, No. 5.  
 Deutsche Volkslieder (the "Fourteen" Collection).  
 Nos. 1-14.†
12. *Four-part mixed choir with piano (or organ).*  
 Geistliches Lied (S.A.T.B.). Op. 30.
13. *Four-part mixed choir and wind instruments.*  
 Begräbnissgesang (S.A.T.B.). Op. 13.
14. *Four-parts (soli) with piano accompaniment.*  
 Quartets for S.A.T.B. Op. 31, Nos. 1-3.  
 Quartets for S.A.T.B. Op. 64, Nos. 1-3.  
 Quartets for S.A.T.B. Op. 92, Nos. 1-4.  
 Zigeunenlieder for S.A.T.B. Op. 103, Nos. 1-11.  
 Quartets for S.A.T.B. Op. 112, Nos. 1-6.
15. *Four-parts (soli) with pianoforte duet accompaniment.*  
 Liebeslieder-walzer‡ (S.A.T.B.). Op. 52, Nos. 1-18.§  
 Neue Liebeslieder-walzer (S.A.T.B.). Op. 65, Nos. 1-15.
16. *Five-part mixed choir without accompaniment.*  
 Motets (S.A.T.B.B.). Op. 29, Nos. 1 and 2.  
 Gesang (S.A.T.B.B.). Op. 104, No. 4.
17. *Six-part female choir without accompaniment.*  
 Canon. Op. 113, No. 13.
18. *Six-part mixed choir without accompaniment.*  
 Gesänge (S.A.A.T.B.B.). Op. 42, Nos. 1-3.  
 Gesänge (S.A.A.T.B.B.). Op. 104, Nos. 1-3.||

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\* Except as to the middle movements of No. 1, which are in six parts.

† Pianoforte accompaniment is provided for use *ad lib.*

‡ In this case the voices are *ad lib.*

§ Nos. 3, 4, 13 and 14 are for two voices only; and No. 17 for tenor solo.

|| This Opus consists of five "Gesänge," but Nos. 4 and 5 are for five and four parts respectively.

19. *Six-part mixed choir with pianoforte accompaniment.*  
Tafellied (S.A.A.T.B.B.). Op. 93B.
20. *Eight-part choir without accompaniment.*  
Fest und Gedenksprüche. Op. 109, Nos. 1-3.  
Motets. Op. 110, Nos. 1 and 3.\*

## II. WITH ORCHESTRA.

21. *For four-part female choir.*  
"Ave Maria"† (S.S.A.A.). Op. 12.
22. *For four-part mixed chorus.*  
The "German Requiem" with soli. Op. 45.  
Schicksalslied. Op. 54.  
Nänie. Op. 82.
23. *For four-part male chorus (T.T.B.B.).*  
"Rinaldo" with tenor solo. Op. 50, Nos. 1-5.  
"Rhapsodie" with alto solo. Op. 53, Nos. 1-3.
24. *For six-part mixed choir.*  
"Gesang der Parzen" (S.A.A.T.B.B.). Op. 89.
25. *For eight-part double choir.*  
Triumphlied. Op. 55, Nos. 1-3.

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\* No. 2 is for S.A.T.B. only.

† Accompaniment arranged for piano by the composer.



### III. ALPHABETICAL REGISTER.

#### EXPLANATION.

- a.* Both generic and specific titles are given, the former being printed in italics. Specific titles include both titles and first lines.
- b.* First words of translations are included; those of original translations herein contained being distinguished by a \*.
- c.* The head-titles of choral works are entered in small caps; their subordinate sections, however, as well as the separate numbers in the case of collections, being printed in the ordinary way.
- d.* The description "For Solo Voice" is to be understood in the absence of other indication. Where Brahms has designated a particular voice this is mentioned.
- e.* The word "The" (and its German equivalents) are postponed to end of title.
- f.* Abbreviations are:—  
D.V.=the Forty-nine Deutsche Volkslieder.  
D.V. (with a number)=the Fourteen Deutsche Volkslieder.  
V.K.=Volkskinderlieder.  
L.W.=Liebeslieder-Walzer.  
Z.=Zigeunenlieder.

### III. ALPHABETICAL REGISTER.

*Readers using this Index should bear in mind that a further Table of Editions arranged according to Opus Number\* is given on page 568.*

- A.
- Abenddämmerung. Op. 49, No. 5.  
 Abend (Der), (Quartet). Op. 64, No. 2.  
 Abschied (Quartet). Op. 92, No. 3.  
 Abendregen. Op. 70, No. 4.  
 Abends kann ich nicht (Des). D.V., No. 38.  
 Abendständchen (Six-Part Chorus). Op. 42, No. 1.  
 Aber abseits, wer ist's? (Rhapsody, Alto and Chorus). Op. 53, No. 1.  
 A birdling flew. Op. 97, No. 2.  
 A bonny black-eyed maiden gay. D.V., No. 24.  
 Abschied. Op. 69, No. 3.  
 Abschiedslied. D.V., Book II, No. 2.  
 Ach! Ach ich armes Klosterfräulein (Duet). Op. 61, No. 2.  
 Ach arme Welt (Chorus). Op. 110, No. 2.  
 Ach englische Schäferin. D.V., No. 8.  
 Ach Gott wie weh thut scheiden. D.V., No. 17.  
 Ach könnt ich diesen Abend. D.V., No. 26.  
 Ach könnt' ich, könnte vergessen sie. Op. 14, No. 4.  
 Ach lieber Herre Jesu Christ. D.V., Book I, No. 6.  
 Ach Mädchen, liebes Mädchen (Duet). Op. 75, No. 3.  
 Ach! mich hält der Gram gefangen. Op. 69, No. 3.  
 Ach mir fehlt (Klage). Op. 69, No. 1.  
 Ach Mutter, liebe Mutter (Duet). Op. 75, No. 2.  
 Ach, und du mein kühles Wasser. Op. 85, No. 3.  
 Ach wende diesen Blick. Op. 57, No. 4.  
 Ach wer heilet die Schmerzen (Rhapsody, Alto and Chorus). Op. 53, No. 2.  
 Ach, wer nimmt von meiner Seele. Op. 86, No. 6.  
 A cot stands 'mong the willows there. Op. 97, No. 4.  
 A crown of grace for man is wrought (Mixed Choir). Op. 29, No. 1.  
 Ade! Op. 85, No. 4.  
 Adoramus (for Female Voices). Op. 37, No. 2.  
 Aetherische ferne Stimmen. Op. 70, No. 2.

\* The table of editions referred to gives Opus Number, Original Title, English Title, Translator, English first line, Key and Publisher.

- Again appearest (Tenor Solo, Rinaldo). Op. 50, No. 4.
- \*A gem in the stone (Canon, Female Voices). Op. 113, No. 8.
- A glance remembered that thine eyes have sent me. Op. 47, No. 5.
- Agnes. Op. 59, No. 5.
- A hasty oath. Op. 95, No. 5.
- Ah, could I, could I her charms forget. Op. 14, No. 4.
- Ah! love is a mine (L.W.). Op. 52, No. 16.
- \*Ah maiden, dearest maiden (Duet). Op. 75, No. 3.
- Ah! maid, of maids the fairest (Duet). Op. 75, No. 3.
- \*Ah mother, dearest mother (Duet). Op. 75, No. 2.
- Ah, my cool and rippling water. Op. 85, No. 3.
- A hoar frost hung on linden tree. Op. 106, No. 3.
- \*A house stands by the willow nook. Op. 97, No. 4.
- Ah sweet my love, thou charmest me. Op. 32, No. 9.
- \*Ah! this grief doth hold its sway. Op. 69, No. 3.
- \*Ah! thou too, cool flowing water. Op. 85, No. 3.
- A hunter went a-hunting (Mixed Choir). Op. 22, No. 4.
- \*Ah! weary world, thou dost deceive (Chorus). Op. 110, No. 2.
- Ah, when shall I cast the burden. Op. 86, No. 6.
- \*Ah! who healeth his sorrow (Rhapsody for Alto and Chorus). Op. 53, No. 2.
- Ah! why art thou so lone and sad. Op. 48, No. 5.
- Ah, why, thou painted semblance fond. Op. 63, No. 3.
- Ah! with grief my heart is stricken. Op. 69, No. 3.
- A knight was riding. D.V., No. 10.
- Alas! she has gone and with her all pleasure. Op. 6, No. 3.
- Alas the convent walls are dreary (Duet). Op. 61, No. 2.
- A lime tree stands. D.V., No. 41.
- \*A little bird flew over the Rhine. Op. 97, No. 2.
- \*All doth fail. Op. 69, No. 1.
- Alles alles in den Wind (L.W.). Op. 65, No. 11.
- Alle Winde schlafen auf dem Spiegel der Fluth (Duet). Op. 20, No. 3.
- \*All hail to thee, Mary, thou mother of graces (Mixed Choir). Op. 22, No. 1.
- \*All happiness on earth is past. Op. 48, No. 6.
- All' meine Herzgedanken (Mixed Choir). Op. 62, No. 5.
- All' mein Gedanken. D.V., No. 30.
- Allow me but, dear maiden. D.V., No. 2.
- All the winds are hush'd upon the slumbering deep (Duet). Op. 20, No. 3.
- \*Along the shore of the murmuring sea. Op. 72, No. 4.
- \*A look into mine eyes from thine, what pleasure. Op. 47, No. 5.
- Alte Liebe. Op. 72, No. 1.
- A maiden rose at break of day. Op. 14, No. 2.
- A maiden sat by the lone seaside. Op. 7, No. 1.
- A maiden. Op. 95, No. 1.
- \*A maid sat on the still seashore. Op. 7, No. 1.
- A March night (S.S.A.A.). Op. 44, No. 12.
- A master and his man did ride. D.V., No. 28.
- Am Donaustrande (L.W.). Op. 52, No. 9.
- A merry soldier. D.V., No. 23.
- Am Gesteine (L.W.). Op. 52, No. 2.
- Am Himmel märchenhaft erglänzt (Quartet). Op. 92, No. 1.
- Amid the gloomy woods. Op. 32, No. 3.
- Am jüngsten Tag ich aufersteh'. Op. 95, No. 6.
- Among strangers. Op. 3, No. 5.
- Amongst the berries (also as Two-Part Song). Op. 84, No. 3.

- \*A mournful song is love's complaint (Canon, Female Voices). Op. 113, No. 13.
- Am Sonntag-Morgen. Op. 49, No. 1.
- Am Strande (Duet). Op. 66, No. 3.
- Am Wildbach die Weiden (S.S.A.A.). Op. 44, No. 9.
- \*And as he went the street along. Op. 14, No. 1.
- And behold then the heavens opened wide (Double Chorus). Op. 55, No. 3.
- An dem österlichen Tag (Mixed Choir). Op. 22, No. 6.
- An den Mond. Op. 71, No. 2.
- \*And how art thou my gentle queen? Op. 32, No. 9.
- An die Heimath (Quartet). Op. 64, No. 1.
- An die Nachtigall. Op. 46, No. 4.
- An dies Schiffelein schmiege. Op. 106, No. 2.
- An die Stolze. Op. 107, No. 1.
- An die Tauben. Op. 63, No. 4.
- And the beautiful too must die (Chorus). Op. 82.
- \*And then how can I forget? Op. 14, No. 4.
- And though full well I see aright. Op. 107, No. 1.
- And when the moon her face did cover. D.V., No. 35.
- An ein Bild. Op. 63, No. 3.
- An eine Aeolsharfe. Op. 19, No. 5.
- An ein Veilchen. Op. 49, No. 2.
- Angelehnt an die Ephenwand dieser alten Terrasse. Op. 19, No. 5.
- Angel's greeting (The). (Mixed Choir). Op. 22, No. 1.
- An jeder Hand (L.W.). Op. 65, No. 3.
- Anklänge. Op. 7, No. 3.
- An's Auge des Liebsten (Canon, Female Voices). Op. 113, No. 9.
- A prayer to Mary (Mixed Choir). Op. 22, No. 5.
- Are they sorrows, are they pleasure? Op. 33, No. 3.
- Are we then for ever parted? Op. 33, No. 12.
- Arise beloved Spirit. Op. 94, No. 2.
- Arrangement of Schubert's Op. 52, No. 2 (Ellen's Second Song). Page 511.
- Art thou thinking? (Z.), (for S.A.T.B. or Solo). Op. 103, No. 7.
- \*As Falkenstein his horse bestrode. Op. 43, No. 4.
- As fame and power fast fades away. Op. 33, No. 11.
- \*As from out the depths sweet sounds are welling (Six-Part Chorus). Op. 42, No. 2.
- \*As Mary churchward went her way. (Mixed Choir). Op. 22, No. 2.
- As Mary to the church would fare (Mixed Choir). Op. 22, No. 2.
- A sonnet. Op. 14, No. 4.
- \*As sure as reign of Beauty's might (Canon, Female Voices). Op. 113, No. 6.
- As the cloud all restless, fleeting. Op. 6, No. 5.
- \*As the vineyard ranks are swaying. Op. 3, No. 2.
- \*As the world to rest is falling (Duet). Op. 28, No. 1.
- \*As towards me wafteth a breeze suddenly stronger. Op. 19, No. 5.
- As when the summer's joys lie buried. Op. 48, No. 7.
- \*As while the wintry wind is sighing. Op. 48, No. 7.
- At eventide I cannot sleep. D.V., No. 38.
- \*At forty. Op. 94, No. 1.
- At morning's prime went forth a maid (Mixed Choir). Op. 62, No. 1.
- At night at their spinning. Op. 107, No. 5.
- At night I cannot go to sleep. Op. 14, No. 6.
- At night time (Quartet). Op. 112, No. 2.
- A tremor's in the branches (L.W.). Op. 52, No. 18.
- At sea. Op. 96, No. 4.
- At the door (Duet). Op. 28, No. 2.

- At the last day when rise I may. Op. 95, No. 6.  
 Auch das Schöne muss sterben (Chorus). Op. 82.  
 Auf dem Kirchhofe. Op. 105, No. 4.  
 Auf dem Meere. Op. 50, No. 5.  
 Auf dem Schiffe. Op. 97, No. 2.  
 Auf dem See. Op. 59, No. 2.  
 Auf dem See. Op. 106, No. 2.  
 Auf der Haide weht der Wind. Op. 71, No. 4.  
 Auf die Nacht in der Spinnstub'n. Op. 107, No. 5.  
 Aus der Erde quellen Blumen (Duet). Op. 66, No. 1.  
 Aus der Heimath hinter den Blitzen roth. Op. 3, No. 5.  
 Aus des Meeres tiefem, tiefem Grunde (Six-Part Chorus). Op. 42, No. 2.  
 Autumnal gloom. Op. 48, No. 7.  
 \*Autumn is near (Mixed Choir). Op. 104, No. 5.  
 Autumn is sad (Mixed Choir). Op. 104, No. 5.  
 AVE MARIA (Female Chorus). Op. 12.  
 A voice was whisp'ring to the trees. Op. 6, No. 2.  
 Awake, awake, my lover dear. Op. 14, No. 5.  
 Awake my pretty maiden. D.V., No. 16.  
 Awake sweet fay. D.V., No. 13.  
 A wanderer. Op. 106, No. 5.  
 \*Aye, father did scold me, so angry was he. Op. 69, No. 4.  
 Azure heavens, azure waters. Op. 59, No. 2.
- B.
- Balladen und Romanzen* (Four), (Duets). Op. 75.  
 Ballad of Herr von Falkenstein (The). Op. 43, No. 4.  
*Ballads and Romances* (Four), (Duets). Op. 75.  
 Barcarolle (S.S.A.A.). Op. 44, No. 3.  
 \*Beautiful also dieth (The), (Chorus). Op. 82.  
 Before my fair maid's window (Mixed Choir). Op. 62, No. 2.
- BEGRÄBNISSESANG (Chorus). Op. 13.  
 Beherzigung (Mixed Choir). Op. 93A, No. 6.  
 Behold all flesh (Chorus). Op. 45, No. 2.  
 Behold the roses are blooming (S.S.A.A.). Op. 44, No. 7.  
 Bei dir sind meine Gedanken. Op. 95, No. 2.  
 Beim Abschied. Op. 95, No. 3.  
 Beim Ritt auf dem Knie. V.K., No. 8.  
 Bei nächtllicher Weil. D.V., Book I, No. 3.  
 Behold where dwelleth thy footstep this night. Op. 33, No. 13.  
 Below in yonder valley. D.V., No. 6.  
 Berge sind spitz (Die), (S.S.A.A.). Op. 44, No. 8.  
 Beware (Duet). Op. 66, No. 5.  
 \*Beware (Male Choir). Op. 41, No. 5.  
 \*Be ye suspended o'er the entrance of her dwelling. Op. 46, No. 1.  
 Billows of love are breaking (The). Op. 86, No. 5.  
 Bird in air will stray (L.W.). Op. 52, No. 13.  
 Birg, o Veilchen in deinem blauen Kelche. Op. 49, No. 2.  
 Bitteres zu sagen denkst du. Op. 32, No. 7.  
 Blauer Himmel, blaue Wogen. Op. 59, No. 2.  
 Blessed are the faithful (Chorus). Op. 45, No. 7.  
 Blessed are they (Chorus). Op. 45, No. 1.  
 Blinde Kuh. Op. 58, No. 1.  
 Blind man's buff. Op. 58, No. 1.  
 \*Blue are sky and wavelets sleeping. Op. 59, No. 2.  
 \*Blue, grey, blue, is the colour of her eye. Op. 69, No. 5.  
 Blushing rosebuds (Quartet). Op. 112, No. 4.  
 Bonny Earl of Murray (The). Op. 14, No. 3.  
 Bonny Rosebud (The). V.K., No. 6.

- Boten der Liebe (Die), (Duet).  
 Op. 61, No. 4.  
 Botschaft. Op. 47, No. 1.  
 Brauner Bursche (Z.), (S.A.T.B.  
 or Solo). Op. 103, No. 5.  
 Brausten alle Berge (Mixed  
 Choir). Op. 104, No. 4.  
 Braut (Die), (S.S.A.A.). Op. 44,  
 No. 11.  
 Bräutigam (Der), (S.S.A.A.).  
 Op. 44, No. 2.  
 \*Breeze! thy kindly breath im-  
 presses. Op. 47, No. 1.  
 Brennessel steht (Quartet). Op.  
 112, No. 5.  
 Bridegroom (The), (S.S.A.A.).  
 Op. 44, No. 2.  
 Bride (The), (S.S.A.A.). Op. 44,  
 No. 11.  
 \*Bridge, break thou not, thou  
 tremblest sore. Op. 7, No. 6.  
 \*Bright the beam of radiant skies  
 (Quartet). Op. 112, No. 3.  
 Bright thy sheen, oh lucent  
 (L.W.). Op. 52, No. 14.  
 Bright waves ye are glancing and  
 murmuring (Duet). Op. 66,  
 No. 3.  
 \*Bring one draught of the stream  
 bearing forgetfulness. Op. 46,  
 No. 3.  
 Bucklichte Fiedler (Der), (Mixed  
 Choir). Op. 93A, No. 1.  
 \*Buds of blushing roses (Quar-  
 tet). Op. 112, No. 4.  
 But I am poor (Motet). Op. 110,  
 No. 1.  
 But if from thy Psalter (Rhap-  
 sody, Alto and Chorus). Op.  
 53, No. 3.  
 But man may not linger (Chorus).  
 Op. 54, No. 2.  
 But men know not quiet (Chorus).  
 Op. 54, No. 2.  
 But one dear face on earth.  
 D.V., No. 19.  
 \*But, there aside, who goes?  
 (Rhapsody for Alto and Chorus).  
 Op. 53, No. 1.  
 But the souls of the righteous are  
 in the hands of God (Choral  
 Fugue). Op. 45, No. 3. finale.  
 But we have been fated (Chorus).  
 Op. 54, No. 2.  
 But who goes there apart (Rhap-  
 sody, Alto and Chorus). Op.  
 53, No. 1.  
 By summer sea (Duet). Op. 66,  
 No. 3.  
 \*By the lightning lit, do the  
 clouds on high. Op. 3, No. 5.  
 By the window. Op. 14, No. 1.
- C.
- Calls the mother, calls her  
 daughter. Op. 69, No. 9.  
 Canon (Regina Cœli, for Female  
 Voices). Op. 37, No. 3.  
 CANONS (thirteen for Female  
 Voices). Op. 113.  
 Can skill disentangle the meshes  
 of love (Duet). Op. 20, No. 2.  
 Carol (Christmas). V.K., No. 12.  
*Children's Folk Songs* (Fourteen).  
 Page 507.  
 Christmas carol. V.K., No. 12.  
 \*Come along with me pretty one,  
 let's have a dance (Quartet).  
 Op. 31, No. 1.  
 Come away death (Female  
 Voices). Op. 17, No. 2.  
 Come down, dear maid, I wait you  
 at the door (Duet). Op. 28,  
 No. 2.  
 Come soon! Op. 97, No. 5.  
 \*Come sounds of friendly yearn-  
 ing (Female Voices). Op. 44,  
 No. 2.  
 Come with me fairest (Quartet).  
 Op. 31, No. 1.  
 Comfort in spring. Op. 63, No.  
 1.  
 Comfort in tears. Op. 48, No. 5.  
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 69, Nos. 1 and 2.  
 Consuming love. Op. 47, No. 2.  
 Convent walls (The), (Duet). Op.  
 61, No. 2.  
 \*Could I ever be too sad. Op.  
 32, No. 3.  
 Counsels (Duet). Op. 75, No. 2.  
 Cradle song of the Virgin (Piano  
 and Viola Accompaniment).  
 Op. 91, No. 2.  
 Cradle song. V.K., No. 11.  
 \*Cruel indeed has proved Cupid  
 to me (Canon, Female Voices).  
 Op. 113, No. 2.  
 Cup of oblivion (The). Op. 46,  
 No. 3.

## D.

- Da die Welt zur Ruh' gegangen. Op. 28, No. 1.  
 Dämmernd liegt der Sommerabend. Op. 85, No. 1.  
 Dämm' rung senkte sich von oben. Op. 59, No. 1.  
 DANK DER DAMEN (Six-Part Chorus). Op. 93B.  
 \*Darker and darker in forest and field. Op. 43, No. 1.  
 Dark-eyed maiden (L.W.). Op. 52, No. 3.  
 Darksome Wood (L.W.). Op. 65, No. 12.  
 Darthula's Grabesgesang (Six-Part Chorus). Op. 42, No. 3.  
 Daughter of Kola, thou art low (Six-Part Chorus). Op. 42, No. 3.  
 Da unten im Thale. D.V., No. 6.  
 Da unten im Thale läufst Wasser so trüb. Op. 97, No. 6.  
 \*Day o'ercast, with troublous thoughts beset. Op. 105, No. 4.  
 Day passed dark with rain (The). Op. 105, No. 4.  
 Dearest heart, my angel. D.V., No. 20.  
 Dearest when you say good-night. Op. 59, No. 6.  
 \*Dear mother last night raged the tempest so wild (Duet). Op. 75, No. 4.  
 Dear strings, we are parting. Op. 33, No. 8.  
 Death is the cooling night. Op. 96, No. 1.  
 Death of Murray (The). Op. 14, No. 3.  
 Death of Trenar. Op. 17, No. 4.  
 Deeper and deeper o'er wood and o'er wold. Op. 43, No. 1.  
 Deep in my nightly longing. Op. 57, No. 5.  
 Deeps (The two), (Duet). Op. 20, No. 3.  
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 Dein Herzlein mild (Mixed Choir). Op. 62, No. 4.  
 Dein Schwert wie ist's von Blut so roth? (Duet). Op. 75, No. 1.  
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 Denn wir haben hier keine bleibende Statt (Requiem). Op. 45, No. 6.  
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 DEUTSCHES REQUIEM (EIN), (Chorus and Orchestra). Op. 45.  
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 Dich Mutter Gottes ruf' wir an (Mixed Choir). Op. 22, No. 5.  
 \*Did I but know how to return. Op. 63, No. 8.  
 Die ihr schwebet um diese Palmen (Piano and Viola Accompaniment). Op. 91, No. 2.  
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 Doch uns ist gegeben (Chorus). Op. 54, No. 2.  
 Does pity so tender. Op. 33, No. 5.  
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 Do not gaze (L.W.). Op. 65, No. 13.  
 Dornröschchen. V.K., No. 1.  
 Dort in den Weiden. D.V., No. 31.  
 Dort in den Weiden. Op. 97, No. 4.  
 Down there in the valley. Op. 97, No. 6.  
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- Duets* (Four), (Soprano and Contralto). Op. 61.  
*Duets* (Three), (Soprano and Contralto). Op. 20.  
 Du mein einzig Licht. D.V., No. 37.  
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 Dunkeler Schacht (Ein), (L.W.). Op. 52, No. 16.  
 Dunkel, wie dunkel in Wald und in Feld. Op. 43, No. 1.  
 Dusky swallow fieth (The). Op. 72, No. 1.  
 \*Dusky swallow wingeth (The). Op. 72, No. 1.  
 Du sprichst, dass ich mich täuschte. Op. 32, No. 6.
- E.
- Early on that Easter Day (Mixed Choir). Op. 22, No. 6.  
 Edward (Duet). Op. 75, No. 1.  
 \*E'er forward with time, in current strong (Quartet). Op. 112, No. 1.  
 Ein Blick von deinen Augen in die meinen. Op. 47, No. 5.  
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 Eine Schale des Stroms. Op. 46, No. 3.  
 Einförmig ist der Liebe Gram (Canon, Female Voices). Op. 113, No. 13.  
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 Ein kleiner hübscher Vogel (L.W.). Op. 52, No. 6.  
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 Ei, schmolte mein Vater nicht wach und im Schlaf. Op. 69, No. 4.  
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- lieder (Mixed Choir). Op. 22, No. 1.  
 Englische Jäger (Der). D.V., Book II, No. 7.  
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 Erewhile upon my fingers (L.W.). Op. 65, No. 3.  
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 Erlaube mir fein's Mädchen. D.V., No. 2.  
*Ernste Gesänge* (Four). Op. 121.  
 Ernst ist der Herbst (Mixed Choir). Op. 104, No. 5.  
 Es bebet das Gesträusche (L.W.). Op. 52, No. 18.  
 Es brausen der Liebe Wogen. Op. 86, No. 5.  
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 Es ging ein Maidlein zarte. D.V., No. 21.  
 Es ging sich uns're Fraue. D.V., No. 47.  
 Es glänzt der Mond nieder. Op. 31, No. 2.  
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 Es liebt sich so lieblich im Lenze. Op. 71, No. 1.  
 Es lockt und säuselt um den Baum. Op. 6, No. 2.  
 Es raucht das Wasser (Duet). Op. 28, No. 3.  
 Es reit der Herr von Falkenstein. Op. 43, No. 4.  
 Es reit ein Herr und auch sein Knecht. D.V., No. 28.  
 Es rinnen die Wasser Tag und Nacht (Quartet). Op. 112, No. 1.  
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 Es sass ein Salamander. Op. 107, No. 2.

- Es sass ein schneeweiss Vögelein. D.V., No. 45.
- Es schauen die Blumen. Op. 96, No. 3.
- Es sprechen und blicken die Wellen (Duet). Op. 66, No. 3.
- Es steht ein Lind. D.V., No. 41.
- Es stunden drei Rosen. D.V., 43.
- Es tönt ein voller Harfenklang (Female Voices). Op. 17, No. 1.
- Es träumte mir, ich sei dir theuer. Op. 57, No. 3.
- Es war als hätt' der Himmel (Mondnacht). Page 510.
- Es war eine schöne Jüdin. D.V., No. 9.
- Es war einmal. D.V., No. 46.
- Es war ein Markgraf. D.V., No. 29.
- Es weht um mich Narcissenduft. Op. 63, No. 1.
- Es wohnt ein Fiedler. D.V., No. 36.
- Es wohnt ein Fiedler zu Frankfurt-am-Main (Mixed Choir). Op. 93A, No. 1.
- Es wollt' die Jungfrau früh aufsteh'n (Mixed Choir). Op. 62, No. 1.
- Es wollt' ein Mädchen früh aufsteh'n. Op. 14, No. 2.
- Es wollt' gut Jäger jagen (Mixed Choir). Op. 22, No. 4.
- Ethereal far-off voices. Op. 70, No. 2.
- Evening (Quartet). Op. 64, No. 2.
- Evening shower. Op. 70, No. 4.
- Evening song (Quartet). Op. 92, No. 3.
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- \*Ev'ry breeze is still upon the mirror-like wave (Duet). Op. 20, No. 3.
- Ev'ry mountain raging (Mixed Choir). Op. 104, No. 4.
- Ewiger Liebe (Von). Op. 43, No. 1.
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- F.
- Fahr' Wohl! (Mixed Choir). Op. 93A, No. 4.
- Faint and fainter is my slumber. Op. 105, No. 2.
- Faint hesitation, weak vacillation (Mixed Choir). Op. 93A, No. 6.
- \*Fair cheeks how I miss you. Op. 47, No. 4.
- Fair good even, my darling (One or Two Voices). Op. 84, No. 4.
- Fair Gunhildt. D.V., No. 7.
- Fair love trust not his art. Op. 105, No. 3.
- \*Fair maiden trust him not. Op. 105, No. 3.
- Faithful love long time endureth. Op. 33, No. 15.
- Falcon (The), (Mixed Choir). Op. 93A, No. 5.
- Falke (Der), (Mixed Choir). Op. 93A, No. 5.
- Falkenstein (Lied vom Herrn von). Op. 43, No. 4.
- \*Fall in! volunteers! (Male Choir). Op. 41, No. 2.
- \*Fall ye drops from roof and tower. Op. 58, No. 2.
- False love (The). Op. 48, No. 2.
- Far and wide (Z.), (S.A.T.B.). Op. 103, No. 9.
- Farewell (Mixed Choir). Op. 93A, No. 4.
- \*Farewell oh bird, thou'rt shortly on the wing (Mixed Choir). Op. 93A, No. 4.
- Farewell. Op. 85, No. 4.
- Far from home (Nos. 1-3). Op. 63, Nos. 7-9.
- \*Far from human craving. Op. 106, No. 2.
- Far in yon region of light (Chorus). Op. 54, No. 1.
- \*Far over the plain in the air aloft. Op. 3, No. 4.
- Faster fall on roof and rafter. Op. 58, No. 2.
- FATES (SONG OF THE), (Six-part Chorus and Orchestra). Op. 89.
- Feiger Gedanken, bängliches Schwanken (Mixed Choir). Op. 93A, No. 6.
- Feinsliebchen du sollst. D.V., No. 12.
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**FEST UND GEDENKSPRÜCHE** (Three Eight-Part Choruses). Op. 109.  
 Fine was the gift I gave thee. Op. 95, No. 7.  
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 Finstere Schatten (L.W.). Op. 65, No. 2.  
 \*Firmly heid, and compelled (Magelone Finale). Op. 33, No. 15.  
 Flamme hier, die wilde zu verhehlen (Die). Op. 47, No. 2.  
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 Fled and gone. Op. 69, No. 1.  
 Fliegt nur aus geliebte Tauben. Op. 63, No. 4.  
 \*Flowers are upward glancing (The). Op. 96, No. 3.  
 Flowers that blossomed for me (The). Op. 63, No. 9.  
 Flow'rets are ever looking (The). Op. 96, No. 3.  
 Foam on then in furious raging. Op. 33, No. 10.  
 \*Foliage falling leaf by leaf (Mixed Choir). Op. 104, No. 3.  
 Fool's Paradise. V.K., No. 7.  
 Forge (The). Op. 19, No. 4.  
 Forsaken. Op. 6, No. 3.  
 For two long years come Pancake Day (Male Voices). Op. 41, No. 4.  
 For what nation is so great? (Eight-Part Chorus). Op. 109, No. 3.  
 \*For wildest flames I'd fain concealment borrow. Op. 47, No. 2.  
 Fragen (S.A.T.B.). Op. 64, No. 3.  
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 Freiwillige her! (Male Choir). Op. 41, No. 2.  
 Fresh courage on my spirit breaks. Op. 33, No. 14.  
 Friedlich bekämpfen (Quartet). Op. 92, No. 3.  
 From all the snow-capped mountains (S.S.A.A.). Op. 44, No. 2.  
 \*From heaven came a huntsman (Mixed Choir). Op. 22, No. 4.  
 From my home behind the lightning red. Op. 3, No. 5.  
 \*From out the apple-bloom on us descending. Op. 46, No. 4.  
 \*From the eye of his darling (Canon, Female Voices). Op. 113, No. 9.  
 From the kindly earth spring flowers (Duet). Op. 66, No. 1.  
 From where the upland towers. Op. 57, No. 1.  
 From yon hills. (L.W.). Op. 65, No. 7.  
 \*Frost through linden tree did seem (The). Op. 106, No. 3.  
 Frühling (Der). Op. 6, No. 2.  
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 \*Full many a day, and many a night. Op. 107, No. 1.  
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- G.
- Gang zum Liebchen (Der), (Quartet). Op. 48, No. 1.  
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 \*Garden close by the seashore (The). Op. 70, No. 1.  
 Garlands (The). Op. 46, No. 1.  
 Gar lieblich hat sich gesellet. D.V., No. 3.  
 Gärtner (Der), (Female Voices). Op. 17, No. 3.  
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- Geheimniß. Op. 71, No. 3.
- Geh' schlafen Tochter, schlafen (Sommerabend). Op. 84, No. 1.
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- GEISTLICHES LIED (Chorus). Op. 30.
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- Geleit (Male Choir). Op. 41, No. 3.
- Geliebter, wo zaudert dein irrender Fuss. Op. 33, No. 13.
- Gems auf dem Stein (Ein). Op. 113, No. 8.
- \*Gentle swallow (Quartet). Op. 112, No. 5.
- \*Gentle tones of the heart (Canon, Female Voices). Op. 113, No. 10; also Op. 104, No. 1.
- Gentle twilight come surround me. Op. 49, No. 5.
- Gentle zephyrs wanton softly. Op. 47, No. 1.
- Gerechten Seele sind in Gottes Hand (Der), (Choral Fugue). Op. 45, No. 3.
- German Folk-Songs* (Forty-nine). D.V., page 499.
- GERMAN REQUIEM (Chorus and Orchestra). Op. 45.
- Gesang aus Fingal (Female Voices). Op. 17, No. 4.
- GESANG DER PARZEN (Six-part Chorus and Orchestra). Op. 89.
- Gesänge (Five), (Mixed Chorus). Op. 104.
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- GESÄNGE (Three). (Six-Part Mixed Choir). Op. 42.
- Gesänge* (Two), (with Piano and Viola Accompaniment). Op. 91.
- Gesteine (Am), (L.W.). Op. 52, No. 2.
- Gestillte Sehnsucht (Piano and Viola Accompaniment.) Op. 91, No. 1.
- Geuss nicht so laut. Op. 46, No. 4.
- Gipsy Songs* (Eleven), (S.A.T.B.). Op. 103.
- Gipsy Songs* (Four), (S.A.T.B.). Op. 112, Nos. 3-6.
- \*Give me back those moments fleeting (Tenor Solo, Rinaldo). Op. 50, No. 2.
- Gleich wie Echo (Chorus). Op. 93b.
- Gloom of woods (Mixed Choir). Op. 62, No. 3.
- Glory be to God (Double Chorus). Op. 55, No. 2.
- \*Gods ever fearing (The), (Chorus). Op. 89.
- Golden days (Tenor Solo from Rinaldo). Op. 50, No. 2.
- Golden morning light (The). D.V., No. 5.
- Gold überwiegt die Liebe. Op. 48, No. 4.
- Good evening. D.V., No. 4.
- Good ev'ning, a thousand-fold greeting, my dear (for One or Two Voices). Op. 84, No. 5.
- Good ev'ning, good ev'ning, my frolicsome pet. (One or Two Voices). Op. 84, No. 5.
- Good mother last night how the tempest (Duet). Op. 75, No. 4.
- Good night, good night, my dearest. Op. 14, No. 7.
- Good-night (Lullaby and). Op. 49, No. 4.
- Gordian's knot that a true love can tie (The), (Duet). Op. 20, No. 2.
- Gordischen Knoten den Liebe sich band (Den), (Duet). Op. 20, No. 2.
- \*Go sleep my child be sleeping (One or Two Voices). Op. 84, No. 1.
- Go slumber daughter, slumber (One or Two Voices). Op. 84, No. 1.
- Gossamers. Op. 72, No. 2.

- Göttlicher Morpheus (Canon, Female Voices). Op. 113, No. 1.  
 \*Go ye gentle doves and leave me. Op. 63, No. 4.  
 Grant me but one single smile. Op. 57, No. 2.  
 Graue Nebel tropft so still (Der), (Quartet). Op. 92, No. 2.  
 Grausam erweiset sich Amor an (Canon, Female Voices). Op. 113, No. 2.  
 Greetings (Female Voices). Op. 17, No. 3.  
 Grüne Hopfenranke (Die), (L.W.). Op. 52, No. 5.  
 Guardian angel (The). V.K., No. 14.  
 Guard thy son (L.W.). Op. 65, No. 5.  
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 Guten Abend, gut' Nacht. Op. 49, No. 4.  
 Guten Abend! mein Schatz (for One or Two Voices). Op. 84, No. 4.  
 Guter Rath (Duet). Op. 75, No. 2.  
 Gut'n Abend, gut'n Abend, mein tausiger Schatz (for One or Two Voices). Op. 84, No. 5.  
 Gut' Nacht, Gut' Nacht, mein liebster Schatz. Op. 14, No. 7.
- H.
- Hab' ich tausendmal geschworen. Op. 72, No. 5.  
 Haidenröslein. V.K., No. 6.  
 Half concealed by the ivied wall of this terrace. Op. 19, No. 5.  
 Halleluja! Heil und Preis (Double Chorus). Op. 55, No. 1.  
 Hallelujah! Praise the Lord (Double Chorus). Op. 55, No. 1.  
 Hark! again the flute's sweet wailing (Six-Part Chorus). Op. 42, No. 1.  
 \*Hark how rageth the storm (Female Voices). Op. 44, No. 12.  
 Hark! the wind (Z.), (S.A.T.B.). Op. 103, No. 8.  
 \*Hark, while flutes are sadly calling (Six-part Chorus). Op. 42, No. 1.  
 Harzreise im Winter (Fragment), (Alto and Chorus). Op. 53.  
 \*Heaven beams so clearly (Quartet). Op. 112, No. 3.  
 \*Heavenly Morpheus (Canon, Female Voices). Op. 113, No. 1.  
 Hebt ein Falke sich empor (Mixed Choir). Op. 93A, No. 5.  
 Heimath! Heimath! wunderbar tönendes Wort (Quartet). Op. 64, No. 1.  
 Heimkehr. Op. 7, No. 6.  
 Heimweh. Op. 63, Nos. 7-9.  
 Henne (Die). V.K., No. 3.  
 Henny Penny. V.K., No. 3.  
 Herbstgefühl. Op. 48, No. 7.  
 Here o'er the door-way of her dwelling. Op. 46, No. 1.  
 Here on earth we have no continuing place (Chorus). Op. 45, No. 6.  
 Here where these two bye-ways sever. Op. 106, No. 5.  
 \*Here would I some counsel borrow. Op. 106, No. 5.  
 Herr, du bist würdig (Choral Fugue, Finale). Op. 45, No. 6.  
 Herr, lehre doch mich (Requiem, Baritone Solo and Chorus). Op. 45, No. 3.  
 Herr, wie lange willst du mich so gar vergessen (Ps. XXIII, Female Voices). Op. 27.  
 He Zigeuner (Z.), (S.A.T.B. or Solo). Op. 103, No. 1.  
 Hidden odours soft are stealing. Op. 85, No. 5.  
 Hide, oh flow'ret. Op. 49, No. 2.  
 \*Hide, oh violet, hide in thy blue chalice. Op. 49, No. 2.  
 Hier ob dem Eingang seid befestiget. Op. 46, No. 1.  
 Hier wo sich die Strasse scheiden. Op. 106, No. 5.  
 High a falcon sprang elate (Mixed Choir). Op. 93A, No. 5.  
 High and towering (Z.). (S.A.T.B. or Solo). Op. 103, No. 2.  
 \*High on the hill-side gleaming. Op. 7, No. 3.  
 High over the fields. Op. 3, No. 4.  
 Himmel strahlt so helle (Quartet). Op. 112, No. 3.

- Himmel will ich klagen (Dem). D.V., No. 44.
- Hinter jenen dichten Wäldern. Op. 49, No. 3.
- Ho! broadsword and spear. Op. 33, No. 2.
- Hochgethürmte (Z.), (S.A.T.B. or Solo). Op. 103, No. 2.
- Hoch über stillen Höhen. Op. 7, No. 3.
- Holder klingt der Vogelsang. Op. 71, No. 5.
- Holdseligen sonder Wank (Der). (S.S.A.A.). Op. 44, No. 1.
- Holy stars their watch are keeping (Duet). Op. 28, No. 1.
- Homestead! word of all-powerful might (Quartet). Op. 64, No. 1.
- Horch, der Wind (Z.), (S.A.T.B.). Op. 103, No. 8.
- Horch, wie brauset der Sturm (Female Voices). Op. 44, No. 12.
- Hör, es klagt die Flöte wieder (Six-part Chorus). Op. 42, No. 1.
- Ho there! Gipsy (Z.), (S.A.T.B. or Solo). Op. 103, No. 1.
- Hour of our Parting (The). Op. 33, No. 8.
- \*How art thou, my queen? Op. 32, No. 9.
- \*How bright are the stars and so clear, so clear. Op. 85, No. 4.
- How can I open your chamber door? D.V., No. 34.
- How fair is the earth. Op. 6, No. 4.
- How free and fresh. Op. 33, No. 14.
- How lovely is thy dwelling place (Chorus). Op. 45, No. 4.
- \*How sad the spot is seeming. Op. 63, No. 7.
- How sweet, how joyous (L.W.). Op. 52, No. 7.
- Humpbacked fiddler (The), Mixed Choir). Op. 93, No. 1.
- Hunter's moon bendeth low (The), (Duet). Op. 28, No. 4.
- Hunter (The), (Mixed Choir). Op. 22, No. 4.
- Huntsman and his lass (The), (Duet). Op. 28, No. 4.
- Huntsman (The), (Duet). Op. 66, No. 4.
- Huntsman (The). Op. 7, No. 2.
- Huntsman (The). Op. 95, No. 4.
- Huntsman (The). V.K., No. 9.
- Huntsman, why chasest the gentle roe? (Duet). Op. 66, No. 4.
- Hüt du dich (Duet). Op. 66, No. 5.
- I.
- I arose from my dreams in the night. Op. 32, No. 1.
- I blow my horn adown the vale. Op. 43, No. 3.
- \*I call from the shore as my joys disappear. Op. 69, No. 6.
- Ich aber bin elend (Chorus). Op. 110, No. 1.
- Ich blicke hinab in die Gasse. Op. 58, No. 6.
- Ich hör' meinen Schatz. Op. 19, No. 4.
- Ich kose (L.W.). Op. 65, No. 10.
- Ich legte mich unter den Lindenbaum. Op. 58, No. 7.
- Ich müh mich ab und kann's nicht verschmerzen. Op. 95, No. 3.
- Ich muss hinaus, ich muss zu dir. Op. 3, No. 3.
- Ich rufe vom Ufer verlorenes Glück. Op. 69, No. 6.
- Ich ruhe still im hohen grünen Gras. Op. 86, No. 2.
- Ich sah als Knabe Blumen blüh'n. Op. 63, No. 9.
- Ich sahe eine Tigrin im dunklen Haine. Op. 58, No. 3.
- Ich sass zu deinen Füßen. Op. 85, No. 6.
- Ich scheid umher. Op. 32, No. 3.
- Ich schell' mein Horn. Op. 43, No. 3.
- Ich schwing' mein Horn in's Jammersthal (for Male Choir). Op. 41, No. 1.
- Ich sitz am Strande der rauschenden See. Op. 72, No. 4.
- Ich stand auf hohem Berge. D.V., No. 27.
- Ich stand in einer lauen Nacht. Op. 105, No. 5.
- Ich wandte mich. Op. 121, No. 2.
- Ich weiss ein Mädlein hübsch und fein (Duet). Op. 66, No. 5.

- Ich weiss mir'n Maidlein. D.V., No. 40.
- Ich weiss nicht was im Hain die Taube girret (Canon, Female Voices). Op. 113, No. 11.
- I dreamed at night that I was dear to thee. Op. 57, No. 3.
- \*If death is like the cooling night. Op. 96, No. 1.
- \*If ev'ry star knew how to write. Op. 14, No. 6.
- \*If thou wouldst know of fountains never sleeping. Op. 48, No. 3.
- If through the churchyard thou goest (S.S.A.A.). Op. 44, No. 4.
- \*If trouble had but the power to kill (Canon, Female Voices). Op. 113, No. 12.
- I go a seeking blind-fold. Op. 58, No. 1.
- I have lost my heart. Op. 46, No. 2.
- I hear a harp (Female Voices). Op. 17, No. 1.
- I hear a sighing (Mixed Choir). Op. 62, No. 6.
- Ihr habt nun Traurigkeit (Soprano Solo and Chorus). Op. 45, No. 5.
- Ihr schwarzen Augen (L.W.). Op. 65, No. 4.
- Ihr schwebet um diese Palmen (Die). Op. 91, No. 2.
- Ihr wandelt droben im Licht (Chorus). Op. 54, No. 1.
- Ihr wunderschönen Augenblicke. Op. 63, No. 2.
- I know a maiden. D.V., No. 40.
- I know a maiden fair to see (Duet). Op. 66, No. 5.
- \*I know not what the cooing dove is saying (Canon, Female Voices). Op. 113, No. 11.
- I laid me down under the linden tree. Op. 58, No. 7.
- I lie among the tall and wavy grass. Op. 86, No. 2.
- \*I lie me down high blades of grass among. Op. 86, No. 2.
- I'll ever gay and merry be. D.V., No. 32.
- \*I'll rest me here the trees among. Op. 19, No. 3.
- I'll rest me under a shelt'ring bough. Op. 19, No. 3.
- Im Finstern geh' ich suchen. Op. 58, No. 1.
- Im Garten am Seegestade. Op. 70, No. 1.
- Im Herbst (Chorus). Op. 104, No. 5.
- Immer leiser wird mein Schlummer. Op. 105, No. 2.
- \*I'm picking you—and sticking you in my old hat. Op. 107, No. 4.
- Im stillen Klostergarten (S.S.A.A.) Op. 44, No. 6.
- \*I must from hence I must to thee. Op. 3, No. 3.
- I must go forth. Op. 3, No. 3.
- In autumn (Chorus). Op. 104, No. 5.
- In dem Schatten meiner Locken. Op. 6, No. 1.
- In den Beeren (also as Two-part Song). Op. 84, No. 3.
- In den Garten wollen wir gehen. Op. 48, No. 2.
- In der Ferne. Op. 19, No. 3.
- In der Fremde. Op. 3, No. 5.
- In der Gasse. Op. 58, No. 6.
- In ev'ning's golden twilight (Piano and Viola Accompaniment). Op. 91, No. 1.
- In fear of the Gods (Chorus). Op. 89.
- In gold'nen Abendschein getauchet (Piano and Viola Accompaniment). Op. 91, No. 1.
- In heaven in fairy splendour rides (Quartet). Op. 92, No. 1.
- In lonely wood. Op. 85, No. 6.
- In meiner Nächte Sehnen. Op. 57, No. 5.
- \*In mem'ry still as child I see. Op. 63, No. 9.
- In praise of Mary (Mixed Choir). Op. 22, No. 7.
- \*In rocky groove hastened the brooklet in flight. Op. 32, No. 1.
- Insel Rügen (Die Braut von der), (S.S.A.A.). Op. 44, No. 11.
- \*In silent convent garden (Female Voices). Op. 44, No. 6.
- In silent night. D.V., No. 42.
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- In stiller Nacht. D.V., No. 42.  
 In summer fields. Op. 86, No. 2.  
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 \*In the heavens now riseth softly spreading (Quartet). Op. 64, No. 2.  
 In the night. Op. 32, No. 1.  
 \*In the shadow of my tresses. Op. 6, No. 1.  
 In the street. Op. 58, No. 6.  
 \*Into the vale my horn I cast (Male Voices). Op. 41, No. 1.  
 In Waldeseinsamkeit. Op. 85, No. 6.  
 In wood embowered (L.W.). Op. 52, No. 9.  
 I pray thee cease. Op. 46, No. 4.  
 I promised thee. Op. 32, No. 2.  
 I roll my drum with might and main. Op. 69, No. 5.  
 \*I rose once on a balmy night. Op. 105, No. 5.  
 \*I sat in thought beside thee. Op. 85, No. 6.  
 \*I saw a tigress hiding alert and wary. Op. 58, No. 3.  
 \*I see the morrow of grief is dawning (Tenor Solo, Rinaldo). Op. 50, No. 4.  
 Is it gladness that is ringing? Op. 33, No. 3.  
 Isle of Rügen (The bride of the), (S.S.A.A.). Op. 44, No. 11.  
 I stand on the shore and lament passed joy. Op. 69, No. 6.  
 Ist auf deinen Psalter (Rhapsody, Alto and Chorus). Op. 53, No. 3.  
 \*Is there in thy Psalter (Rhapsody for Alto and Chorus). Op. 53, No. 3.  
 Ist nicht der Himmel so blau (Duet). Op. 28, No. 4.  
 I stood upon a summer night. Op. 105, No. 5.  
 I stood upon the mountain. D.V., No. 27.  
 I try my best but all unavailing. Op. 95, No. 3.  
 \*I try so hard and yet 'tis so painful. Op. 95, No. 3.  
 \*It was as if high heaven (Moonlight). Page 510.  
 "Ivan" (Lied aus dem Gedicht), (Song from the Poem). Op. 3, No. 4.
- \*I've now for two long weary years (Male Voices). Op. 41, No. 4.  
 I watch in the street of the village. Op. 58, No. 6.  
 I watch the waves as they beat on the shore. Op. 72, No. 4.  
 I will hear no more of love (L.W.). Op. 65, No. 11.  
 I wished her thus a peaceful night. D.V., No. 18.
- J.
- Jäger (Der), (Mixed Choir). Op. 22, No. 4.  
 Jäger (Der). Op. 95, No. 4.  
 Jäger im Walde (Der). V.K., No. 9.  
 Jägerlied (Duet). Op. 66, No. 4.  
 Jäger und sein Liebchen (Der), (Duet). Op. 28, No. 4.  
 Jäger was jagst du die Häselein (Duet). Op. 66, No. 4.  
 Jetzt hab' ich schon zwei Jahre lang (Male Choir). Op. 41, No. 4.  
 \*Joseph, dearest Joseph mine (Piano and Viola Accompaniment). Op. 91, No. 2.  
 Juch he! Op. 6, No. 4.  
 Judith (O Lady). Op. 97, No. 3.  
 "Jungbrunnen" (Songs from the). Op. 62, Nos. 3-6.  
 Gloom of woods refreshing coolness.  
 I hear a sighing.  
 Thou gentle girl.  
 Where'er I go.  
 "Jungbrunnen" (Songs from the), (S.S.A.A.). Op. 44, Nos. 7-10.  
 If through the churchyard.  
 Now all the roses are blooming.  
 The meadows at Wildbach.  
 The mountains are cold.  
 "Jungbrunnen" (Vier Lieder). Op. 62, Nos. 3-6.  
 All meine Herzgedanken.  
 Dein Herzlein mild, du liebes Bild.  
 Es geht ein Wehen durch den Wald.  
 Waldesnacht du wunderkühle.



- "Jungbrunnen" (Vier Lieder),  
 (S.S.A.A.). Op. 44, Nos. 7-10.  
 Am Wildbach die Weiden.  
 Die Berge sind spitz.  
 Nun steh'n die Rosen in  
 Blüthe.  
 Und gehst du über den Kirch-  
 hof.  
*Junge Lieder.* Op. 63, Nos. 5  
 and 6.  
 Jungfräulein, soll ich mit euch  
 gehen. D.V., No. 11.  
 Just as echo, joyous singing  
 (Chorus). Op. 93B.
- K.
- Keinen hat es noch gereut. Op.  
 33, No. 1.  
 Kein Haus; keine Heimath. Op.  
 94, No. 5.  
 Kiss (The). Op. 19, No. 1.  
 Klage, No. 1. Op. 69, No. 1.  
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 Klage, No. 2 (Duet). Op. 66,  
 No. 2.  
 Kleiner hübscher Vogel (Ein),  
 (L. W.). Op. 52, No. 6.  
 Klosterfräulein (Duet). Op. 61,  
 No. 2.  
 Know ye when my loved one  
 (Z.), (S.A.T.B. or Solo). Op.  
 103, No. 3.  
 Komm bald. Op. 97, No. 5.  
 Komm herbei, komm herbei,  
 Tod! (Female Voices). Op. 17,  
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 Komm mit o schöner (Quartet).  
 Op. 31, No. 1.  
 Kommt dir manchmal in den  
 Sinn (Z.), (S.A.T.B. or Solo).  
 Op. 103, No. 7.  
 Kranz (Der), (also as Two-part  
 Song). Op. 84, No. 2.  
 Kränze (Die). Op. 46, No. 1.  
 Kuss (Der). Op. 19, No. 1.
- L.
- LADIES' THANKS (The), (Six-Part  
 Chorus). Op. 93B.  
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 Lament. Op. 72, No. 4.
- Laments I and II. Op. 69, Nos.  
 1, 2.  
 Langsam und schmernd fiel ein  
 Regen. Op. 70, No. 4.  
 Lass dich nur nichts nicht dauern  
 (Chorus). Op. 30.  
 Last happiness (Chorus). Op.  
 104, No. 3.  
 Last Sunday morn. Op. 49, No. 1.  
 Late autumn (Quartet). Op. 92,  
 No. 2.  
 Leblos gleitet Blatt um Blatt  
 (Mixed Choir). Op. 104, No. 3.  
 Leise Töne der Brust (Canon,  
 Female Voices). Op. 113, No.  
 10.  
 Leise Töne der Brust (Mixed  
 Choir). Op. 104, No. 1.  
 Leise um dich nicht zu wecken.  
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 Lerchengesang. Op. 70, No. 2.  
 Letztes Glück (Chorus). Op. 104,  
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 Liebe kam aus fernen Landen.  
 Op. 33, No. 4.  
 Liebende schreibt (Die). Op. 47,  
 No. 5.  
 Lieber Gott, du weisst. (Z.),  
 (S.A.T.B. or Solo). Op. 103,  
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*Liebeslieder-Walzer* (Piano Duet  
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 Liebe und Frühling, No. 2. Op.  
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 Liebliches Kind, kannst du mir  
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 Lieb' Mutter heut' Nacht heulte  
 Regen und Wind (Duet). Op.  
 75, No. 4.  
 Liebsten Schwur (Des). Op. 69,  
 No. 4.  
 Lied aus dem Gedicht, "Ivan"  
 (song from the poem "Ivan.")  
 Op. 3, No. 4.

- LIEDER (Five), (Male Voices). Op. 41.  
*Lieder* (Five), (Mixed Choir). Op. 105.  
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*Lieder* (Seven). Op. 48.  
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*Lieder* (Six). Op. 85.  
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*Lieder und Gesänge* (Eight). Op. 58.  
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 Lifeless falleth leaf on leaf (Mixed Choir). Op. 104, No. 3.  
 Lightest tones of the heart (Mixed Choir). Op. 104, No. 1.  
 Like a blossoming. Op. 63, No. 5.  
 \*Like as echo, to sweet singing (Chorus). Op. 93B.  
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 \*Like melody's soft sighing. Op. 105, No. 1.  
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 Like the vine that upward climbeth. Op. 3, No. 2.  
 \*Like yon cloud as toward the sun. Op. 6, No. 5.  
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 Little Dustman (The). V.K., No. 4.  
 \*Little star with flick'ring gleam. Op. 48, No. 4.  
 Lobet unsern Gott, alle seine Knechte (Double Chorus). Op. 55, No. 2.  
 Locksmith ho! a hundred padlocks (L.W.). Op. 52, No. 12.  
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 \*Longing. Op. 14, No. 8.  
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 Lord make me to know (Baritone Solo and Chorus). Op. 45, No. 3.  
 \*Lord, oh why in Thy creation grand. Op. 46, No. 2.  
 Lord, Thou art worthy (Choral Fugue). Op. 45, No. 6 (finale).  
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 Love hath not departed (Duet). Op. 61, No. 3.  
 Love is for ever. Op. 43, No. 1.  
 \*Love, is it thus thou spurnest? Op. 19, No. 2.  
 Love long tried hath long endured. Op. 33, No. 15.  
 Lovely eyes with loving power. D.V., No. 39.  
 Lovely time of roses fair. Op. 59, No. 5.  
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 Love's ever-fast Gordian knot to untie (Duet). Op. 20, No. 2.  
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- Love-song (S.S.A.A.). Op. 44, No. 1.  
*Love-Song Waltzes* (S.A.T.B.). Op. 52, Nos. 1-18.  
 Love will find out the way (first part), (Duet). Op. 20, No. 1.  
 Love will find out the way (second part), (Duet). Op. 20, No. 2.  
 Loving God, Thou knowest (Z.), (S.A.T.B. or Solo). Op. 103, No. 4.  
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- M.
- Mädchen (Das), (Mixed Choir). Op. 93<sub>A</sub>, No. 2.  
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 Mädchen spricht (Das). Op. 107, No. 3.  
 Mädchen und die Hasel (Das). V.K., No. 10.  
 Mädchen von Kola, du schläfst (Six-Part Chorus). Op. 42, No. 3.  
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 Magyar love-song. Op. 46, No. 2.  
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 \*Maiden of Kola, thou sleepest (Six-Part Chorus). Op. 42, No. 3.  
 Maiden's curses. Op. 69, No. 9.  
 Maiden serene, oh canst thou tell me? Op. 70, No. 3.  
 Maiden song. Op. 95, No. 6.  
 Maiden speaks (The). Op. 107, No. 3.  
 Maiden (The), (Mixed Chorus). Op. 93<sub>A</sub>, No. 2.  
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 March night (A), (S.S.A.A.). Op. 44, No. 12.  
 Maria ging aus. D.V., No. 14.  
 Maria ging auswandern (Mixed Choir). Op. 22, No. 3.  
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 Maria's Wallfahrt ("Marienlieder"), (Mixed Choir). Op. 22, No. 3.  
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 "MARIENLIEDER" (Seven), (Mixed Choir). Op. 22.  
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 \*Mary on the way to church (Mixed Choir). Op. 22, No. 2.  
 \*Mary's pilgrimage (Mixed Choir). Op. 22, No. 3.  
 Mary's wandering (Mixed Choir). Op. 22, No. 2.  
 Märznacht (Female Voices). Op. 44, No. 12.  
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 \*Medreamt that I was dear to thee. Op. 57, No. 3.  
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 Meerfahrt. Op. 96, No. 4.  
 Mei Mutter mag mi net. Op. 7, No. 5.  
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 Meine Lieder. Op. 106, No. 4.  
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- Mein liebes Herz was ist dir? (Quartet). Op. 64, No. 3.
- Mein Lieb ist ein Jäger. Op. 95, No. 4.
- Mein Mädcl hat einen Rosenmund. D.V., No. 25.
- Mein Schatz ist nicht da. Op. 14, No. 8.
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- Methought I saw a tigress deep in the dingle. Op. 58, No. 3.
- 'Mid the blossoms of May I toyed with her white hand. Op. 19, No. 1.
- Miller's daughter (The). (S.S.A.A.) Op. 44, No. 5.
- Miller's Maid (The), (S.S.A.A.). Op. 44, No. 5.
- \*Mill, it goeth a-skelter (The), (Female Voices). Op. 44, No. 5.
- \*Mine is a weary heart. Op. 58, No. 5.
- Minnelied. Op. 71, No. 5.
- Minnelied (S.S.A.A.). Op. 44, No. 1.
- Mir ist ein schön's braun's Maidelein. D.V., No. 24.
- Mir ist so weh um's Herz. Op. 58, No. 5.
- Mist, the grey mists fall so still (The), (Quartet). Op. 92, No. 2.
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- Mit geheimnissvollen Düften. Op. 85, No. 5.
- Mit Lust thät ich ausreiten. D.V., Book I, No. 2.
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- Moon a veiled face (Z.), (S.A.T.B.). Op. 103, No. 10.
- Moonbeams are falling, the night-birds are calling (The), (Quartet). Op. 31, No. 3.
- \*Moonbeams are falling (The). Op. 48, No. 1.
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- \*Moon may send its rays to peep (The). Op. 14, No. 7.
- Moon may shine with doubled splendour. Op. 14, No. 1.
- \*Moon sheds over the mountain (The). Op. 106, No. 1.
- Morgengesang. D.V., Book II, No. 5.
- MOTETS (Three), (Four and Eight-Part Chorus). Op. 110.
- MOTETS (Two), (Mixed Choir). Op. 29.
- MOTETS (Two), (Mixed Choir). Op. 74.
- Mother, hear thy troubled daughter (One or Two Voices). Op. 84, No. 2.
- \*Mother help thy trustful daughter (One or Two Voices). Op. 84, No. 2.
- \*Mother, this blue apron (Female Voices). Op. 44, No. 11.
- Mountains are cold (The), (S.S.A.A.). Op. 44, No. 8.
- \*Mountains are wild (The), (Female Voices). Op. 44, No. 8.
- \*Mountain winds with rigour (Mixed Choir). Op. 104, No. 4.
- Mourner (The). Op. 7, No. 5.
- Mühle die dreht ihre Flügel (Die), (S.S.A.A.). Op. 44, No. 5.
- Müllerin (Die), (S.S.A.A.). Op. 44, No. 5.
- \*Murmuring branch of lime tree bending. Op. 3, No. 6.
- Murray's Ermordung. Op. 14, No. 3.
- Muss es eine Trennung geben. Op. 33, No. 12.
- Must we then once more be parted? Op. 33, No. 12.
- Mutter, hilf mir, armen Tochter. Op. 84, No. 2.
- My darling shall never with bare feet go. D.V., No. 12.
- \*My dearest and I sat together. Op. 96, No. 4.
- My father look'd crossly 'twixt waking and sleep. Op. 69, No. 4.

- My fondest thoughts. D.V., No. 30.  
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 \*My longing takes form of a songster sweet. Op. 6, No. 6.  
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 My love is a hunter. Op. 95, No. 4.  
 \*My love it is green like the elder tree. Op. 63, No. 5.  
 \*My lover so dear is wielding his hammer. Op. 19, No. 4.  
 My love we were seated together. Op. 96, No. 4.  
 My maiden's lip. D.V., No. 25.  
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 \*My slumber ever grows more frail. Op. 105, No. 2.  
 My Songs. Op. 106, No. 4.  
 My son, why doth thy sword drop blood? (Duet). Op. 75, No. 1.  
 \*My thoughts dwell ever with thee love. Op. 95, No. 2.  
 \*My treasure's not there. Op. 14, No. 8.  
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- N.
- Nachklang. Op. 59, No. 4.  
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 Nicht mehr zu dir zu gehen. Op. 32, No. 2.  
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 \*Nightingale caroll'd its loveliest theme (The). Op. 58, No. 7.  
 Nightingale, for whom is thy song? D.V., No. 48.  
 Nightingale. Op. 97, No. 1.  
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 Nightingale (The). V.K., No. 2.  
 Nightingale thy sweetest (L.W.). Op. 52, No. 15.  
 Nightingale (To a). Op. 46, No. 4.  
 \*Night-time! then dread forms awaken (Quartet). Op. 112, No. 2.  
 Night-watch (Rest they?). (Mixed Choir). Op. 104, No. 2.  
 Night-watch (Softest Tones), (Mixed Choir). Op. 104, No. 1.  
 Night\*with sable wing descendeth. Op. 85, No. 2.  
 Noble Herr von Falkenstein (The). Op. 43, No. 4.  
 No home, no country. Op. 94, No. 5.  
 \*No house and no haven. Op. 94, No. 5.

- \*No idle thinking (Mixed Choir).  
Op. 93A, No. 6.
- \*No man doth heed me. Op. 107,  
No. 5.
- \*No more to go near thee, love.  
Op. 32, No. 2.
- No more we twain go forth a-  
maying. Op. 32, No. 8.
- \*No mother's love. Op. 7, No. 5.
- None has ever mourned. Op. 33,  
No. 1.
- Nonne (Die), (S.S.A.A.). Op. 44,  
No. 6.
- Nonne und der Ritter (Die),  
(Duet). Op. 28, No. 1.
- No, no longer (Chorus from  
Rinaldo). Op. 50, No. 2.
- \*No! no more of fruitless seem-  
ing (Chorus, Rinaldo). Op. 50,  
No. 2.
- No one yet has rued the day.  
Op. 33, No. 1.
- Not a breath in heaven stirs. Op.  
57, No. 8.
- No, there is no bearing with  
these (L.W.). Op. 52, No. 11.
- Not long enduring light goes by.  
Op. 33, No. 11.
- Now all the roses are blooming  
(S.S.A.A.). Op. 44, No. 7.
- \*Now steep'd in evetide's golden  
ray (Pianoforte and Viola Ac-  
companiment). Op. 91, No. 1.
- Now the twilight has descended.  
Op. 59, No. 1.
- \*Now 'tis time to say good-night.  
Op. 59, No. 6.
- \*Now truly, my fair one, I'm  
going to marry (Quartet). Op.  
31, No. 2.
- Now ye Muses (L.W.), (Conclu-  
sion). Op. 65.
- Nun and the knight (The), (Duet).  
Op. 28, No. 1.
- Nun, ihr Musen (Schluss), (L.W.).  
Op. 65, No. 15.
- Nun lasst uns den Leib begraben  
(Begräbnissgesang). Op. 13.
- Nun steh'n die Rosen in Blüthe  
(S.S.A.A.). Op. 44, No. 7.
- Nun (The), (Female Voices). Op.  
44, No. 6.
- Nur ein Gesicht auf Erden lebt.  
D.V., No. 19.
- O.
- O birdling on your wand'ring  
way. Op. 93A, No. 4.
- O bird thou'rt shortly on the  
wing. Op. 93A, No. 4.
- O bone Jesu (Female Voices).  
Op. 37, No. 1.
- O break not bridge beneath my  
tread. Op. 7, No. 6.
- O brich nicht Steg, du zitterst  
sehr. Op. 7, No. 6.
- O charming night (Quartet). Op.  
92, No. 1.
- Och Moder, ich well en Ding  
han! D.V., No. 33.
- O cottage dear. Op. 63, No. 7.
- O could I but this afternoon.  
D.V., No. 26.
- O die Frauen (L.W.). Op. 52,  
No. 3.
- O'er the broad ocean, o'er the  
wild mountain (Duet). Op. 20,  
No. 1.
- O'er the rocks (L.W.). Op. 52,  
No. 2.
- O fair cheeks of roses. Op. 47,  
No. 4.
- O Felsen, lieber Felsen (Klage).  
Op. 69, No. 2.
- Of ev'ry joy I am bereft (Mixed  
Choir). Op. 62, No. 7.
- Of ev'ry joy I am bereft. Op. 48,  
No. 6.
- O Fischer auf den Fluthen  
(S.S.A.A.). Op. 44, No. 3.
- \*O fisher on the ocean (Female  
Voices). Op. 44, No. 3.
- O fisher on the waters (S.S.A.A.).  
Op. 44, No. 3.
- \*Of my lays I am bringing one  
(Female Voices). Op. 44, No. 1.
- O forest cool. Op. 72, No. 3.
- \*Of passion the waves are roar-  
ing. Op. 86, No. 5.
- O Frühlingsabenddämmerung. Op.  
71, No. 3.
- \*Oh consign, consign thy woe my  
child. Op. 3, No. 1.
- Oh death, oh death, how bitter.  
Op. 121, No. 3.
- O heart subdued with grieving  
(Mixed Choir). Op. 30.
- O heavenly shepherdess. D.V.,  
No. 8.

- O Heiland, reiss die Himmel auf (Mixed Choir). Op. 74, No. 2.
- Oh fair cheeks of roses. Op. 47, No. 4.
- \*Oh forest glade where wendest thou? Op. 72, No. 3.
- Oh give answer (L.W.). Op. 52, No. 1.
- Oh haste thee (Chorus). Op. 50, No. 3.
- Oh! how shall I measure. Op. 33, No. 6.
- Oh joy out of measure. Op. 33, No. 6.
- Oh lovely May (Mixed Choir). Op. 93A, No. 3.
- Oh love, thou burning flame, how can I hide thee? Op. 47, No. 2.
- Oh maiden dearest, my heart is true (Quartet). Op. 31, No. 2.
- Oh mother, dear, my mother (Duet). Op. 75, No. 2.
- \*Oh nightingale thy song so bright. Op. 97, No. 1.
- O Hochland und o Südländ. Op. 14, No. 3.
- Oh, one cup of the tide. Op. 46, No. 3.
- O how soft (L.W.). Op. 52, No. 10.
- \*Oh rocks ye stand unmoved. Op. 69, No. 2.
- Oh sink, oh sink thy grief. Op. 3, No. 1.
- Oh! summer twilight, balmy air. Op. 71, No. 3.
- \*Oh sweetest May, set free my lay (Mixed Choir). Op. 93A, No. 3.
- \*Oh tell me why. Op. 70, No. 3.
- Oh that I might retrieve the way. Op. 63, No. 8.
- \*Oh why this waiting from day to day. Op. 97, No. 5.
- \*Oh ye lasses on land. Op. 69, No. 8.
- O komme holde Sommernacht. Op. 58, No. 4.
- O kühler Wald, wo rauschest du. Op. 72, No. 3.
- \*O Lady Judith, lovely prude. Op. 97, No. 3.
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- Old hunter (The), (Male Choir). Op. 22, No. 1.
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- O liebliche Wangen. Op. 47, No. 4.
- \*O lovely night (Quartet). Op. 92, No. 1.
- O maiden, may I sit awhile. D.V., No. 11.
- O Mary, joy of Heaven's height (Mixed Choir). Op. 22, No. 7.
- O May, love is sweet in thy bowers. Op. 71, No. 1.
- O mother I want something. D.V., No. 33.
- O mountain frowning yonder. Op. 69, No. 2.
- O must I part for ever. Op. 19, No. 2.
- O Nachtigall, dein süsßer Schall. Op. 97, No. 1.
- \*On actions true and manifest. Op. 30.
- \*Once a maid was vowing. Op. 95, No. 5.
- \*On early walk a maid was bent. Op. 14, No. 2.
- \*On Easter morn at break of day (Mixed Choir). Op. 22, No. 6.
- One thing befalleth. Op. 121, No. 1.
- On guard (Male Choir). Op. 41, No. 5.
- O nightingale, thy plaintive call. Op. 97, No. 1.
- \*On Sunday morning dressed so very fine. Op. 49, No. 1.
- On the lake. Op. 59, No. 2.
- On the moor the wind rides high. Op. 71, No. 4.
- \*On the mountain slope there stood a maiden. Op. 95, No. 1.
- On the sea (Chorus). Op. 50, No. 5.
- On the sea. Op. 106, No. 2.
- On the shore. Op. 69, No. 6.
- On the summer breezes straying. Op. 72, No. 2.
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- \*O rocks, ye stand unmoved. Op. 69, No. 2.
- O Saviour, ope the heavenly gates. Op. 74, No. 2.

- O schöne Nacht (Quartet). Op. 92, No. 1.
- O summer twilight, balmy air. Op. 71, No. 3.
- O süsßer Mai (Mixed Choir). Op. 93A, No. 3.
- O that I might retrieve the way. Op. 63, No. 8.
- O thou star so dim and lone. Op. 48, No. 4.
- O Tod, o Tod, wie bitter bist du. Op. 121, No. 3.
- Our fathers trusted (Eight-Part Chorus). Op. 109, No. 1.
- Our lady fair reposes. D.V., No. 47.
- O versenk versenk dein Leid. Op. 3, No. 1.
- \*Over the heath now doth echo my tread. Op. 86, No. 4.
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- \*Over the mountains, over the billows (Duet). Op. 20, No. 1.
- Over the mountains, over the waves (Duet). Op. 20, No. 1.
- \*Over the sea. Op. 69, No. 7.
- O Vöglein das nun wandern soll (Mixed Choir). Op. 93A, No. 4.
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- O why is my hair so soft and long? (S.S.A.A.). Op. 44, No. 4.
- O wie sanft (L.W.). Op. 52, No. 10.
- O wüsst ich doch den Weg zurück. Op. 63, No. 8.
- P.
- Parole. Op. 7, No. 2.
- Parted. Op. 19, No. 3.
- Parting. Op. 14, No. 5.
- Parting. Op. 19, No. 2.
- Parting. Op. 69, No. 3.
- Parting. Op. 95, No. 3.
- Parting (The). Op. 97, No. 6.
- PARZEN (GESANG DER), (Six-Part Chorus and Orchestra). Op. 89.
- Path of love (The), (Parts I and II, Duet). Op. 20, Nos. 1 and 2.
- Peacefully striving (Quartet). Op. 92, No. 3.
- Pearly necklace shining (The). Op. 57, No. 7.
- Phänomen (Duet). Op. 61, No. 3.
- Pillow'd on my wind-tossed tresses. Op. 6, No. 1.
- \*Pitiless fell the fine small rain. Op. 70, No. 4.
- Plaint. Op. 105, No. 3.
- Poems (Five). Op. 19.
- Praise of Mary (In), (Mixed Choir). Op. 22, No. 6.
- \*Prayers are now heard (The), (Chorus). Op. 50, No. 4.
- Prayers of the holy (The), (Chorus). Op. 50, No. 4.
- \*Proudly soar'd the falcon high (Mixed Choir). Op. 93A, No. 5.
- Prude (The). Op. 58, No. 3.
- Psalm LI (Text from), (Chorus). Op. 29, No. 2.
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- Pussy-willows. Op. 107, No. 4.
- Q.
- Quartets (Four), (S.A.T.B.). Op. 92.
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- Question. Op. 70, No. 3.
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- R.
- \*Rain come down. Op. 59, No. 3.
- Raindrops falling from the branches. Op. 59, No. 4.
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- Raphael (St.). D.V., Book I, No. 7.
- \*Redeemer, open wide in love. Op. 74, No. 2.
- Rede Mädchen (L.W.). Op. 52, No. 1.
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- Reiter (Der). D.V., No. 23.  
 Remembrance. Op. 63, No. 2.  
 REQUIEM (A GERMAN), (Chorus and Orchestra). Op. 45.  
 REQUIEM (EIN DEUTSCHES), (Chorus and Orchestra). Op. 45.  
 Rest thee my lady. Op. 33, No. 9.  
 Rest thee, sweet love, in the shadow. Op. 33, No. 9.  
 \*Rest they? soundeth the watchman's horn far out to the westward (Mixed Choir). Op. 104, No. 2.  
 Rest they? there in the west the watchman's horn is calling. Op. 104, No. 2.  
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 \*Return then, oh, return then (Chorus, Rinaldo). Op. 50, No. 3.  
 RHAPSODY (Alto Solo and Male Chorus). Op. 53.  
 Ride on the knee (The). V.K., No. 8.  
 \*Right worthy was the token. Op. 95, No. 7.  
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 Road to my love (The). Op. 14, No. 6.  
*Romances and Songs* (Five). Op. 84.  
*Romances* (Fifteen), (from Tieck's "Magelone"). Op. 33, Nos. 1-15.  
*Romanzen und Lieder* (Five). Op. 84.  
 Rosebuds three (Z.), (S.A.T.B. or Solo). Op. 103, No. 6.  
 Rosemary (for Mixed Choir). Op. 62, No. 1.  
 Rosen brach ich Nachts mir am dunklen Hage. Op. 94, No. 4.  
 Rosen steckt mir (L.W.). Op. 65, No. 6.  
 Rosenzeit wie schnell vorbei. Op. 59, No. 5.  
 \*Roses did I gather by moon's pale gleaming. Op. 94, No. 4.  
 Roses gathered I in the night by darkling way. Op. 94, No. 4.  
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 \*Rose-tree blossoms are gleaming (The), (Female Voices). Op. 44, No. 7.  
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 Rothe Abendwolken (Z.), (S.A.T.B. or Solo). Op. 103, No. 11.  
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 Ruh'n sie?—rufet das Horn des Wächters (Mixed Choir). Op. 104, No. 2.  
 \*Rural odours seem to meet me. Op. 85, No. 5.
- S.
- SACRED CHORUSES (Three), (Female Voices). Op. 37.  
 SACRED SONG (Chorus). Op. 30.  
 Sadly I wind my lusty horn (Male Choir). Op. 41, No. 1.  
 Sagt mir o schönste Schäf'rin mein. D.V., No. 1.  
 Sah dem edlen Bildniss. Op. 46, No. 2.  
 \*Sailing, sailing (Chorus, Rinaldo). Op. 50, No. 5.  
 Sails are swelling (Chorus). Op. 50, No. 5.  
 Sails of the windmill are turning (The), (S.S.A.A.). Op. 44, No. 5.  
 Saint Mary once did wander. D.V., No. 14.  
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 Sapphic Ode. Op. 94, No. 4.  
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 \*Saviour from above draws nigh (The). Op. 29, No. 1.  
 \*Say bitter things. Op. 32, No. 7.

- \*Say good-night, love, good-night. Op. 49, No. 4.
- \*Say lonely heart, what fails thee (Quartet). Op. 64, No. 3.
- Say what twitter you. Op. 107, No. 3.
- Schaffe in mir Gott, ein rein Herz (Chorus). Op. 29, No. 2.
- Schale der Vergessenheit (Die). Op. 46, No. 3.
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- Schlaraffenland (Das). V.K., No. 7.
- Schlosser auf, und mache Schlösser (L.W.). Op. 52, No. 12.
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- Schnur, die Perl' an Perle (Die). Op. 57, No. 7.
- Schöne Magelone (Die)*. Op. 33, Nos. 1-15.
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- Schon sind sie erhöret (Chorus). Op. 50, No. 4.
- Schönster Schatz. D.V., No. 20.
- Schön war, dass ich dir weihte. Op. 95, No. 7.
- Schutzengel mein. V.K., No. 14.
- Schwalbe sag' mir an. Op. 107, No. 3.
- Schwälbe ziehet fort (Die). Op. 7, No. 4.
- Schwarzer Wald (L.W.). Op. 65, No. 12.
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- Schwesterlein. D.V., No. 15.
- Schwestern (Die), (Duet). Op. 61, No. 1.
- Schwor ein junges Mädchen. Op. 95, No. 5.
- Sea (The), (Duet). Op. 20, No. 3.
- Sea waters roar (The). Op. 33, No. 10.
- Secret Nook (L.W.). Op. 65, No. 8.
- Secret (The). Op. 71, No. 3.
- See (Auf dem). Op. 59, No. 2.
- \*See! Is the heaven not blue? (Duet). Op. 28, No. 4.
- See the roses blooming yonder. Op. 48, No. 2.
- Segel schwellen (Chorus). Op. 50, No. 5.
- Sehnsucht. Op. 14, No. 8.
- Sehnsucht. Op. 49, No. 3.
- Sehnsucht. Op. 112, No. 1.
- Sei willkommen, Zwielfichtstunde. Op. 49, No. 5.
- Selig sind (Chorus). Op. 45, No. 1.
- Selig sind die Todten. Op. 45, No. 7.
- Senke strahlender Gott (Quartet). Op. 64, No. 2.
- \*Serenade. Op. 14, No. 7.
- Serenade. Op. 58, No. 8.
- Serenade. Op. 70, No. 3.
- Serenade (Six-Part Chorus). Op. 42, No. 1.
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- Serious Songs* (Four). Op. 121.
- Servian maiden's song. Op. 85, No. 3.
- Shadows of death. Op. 86, No. 6.
- Shadowy gloom (L.W.). Op. 65, No. 2.
- Shakespeare (Lied von), (Female Voices). Op. 17, No. 2.
- Sharp poisoned arrow (L.W.). Op. 65, No. 9.
- \*She gazed at the heavens above her. Op. 7, No. 2.
- \*She thought to see him burning. Op. 107, No. 2.
- \*Shower, oh mother, your curses on him. Op. 69, No. 9.
- Sieh wie ist die Welle (L.W.). Op. 52, No. 14.
- Sie ist gegangen, die Wonne versanken. Op. 6, No. 3.
- Sie stand wohl am Fensterbogen. Op. 7, No. 2.
- Silbermond mit bleichen Strahlen. Op. 71, No. 2.
- \*Silver moon with thy soft beaming. Op. 71, No. 2.
- Silvery dove fly forth and speed thee. Op. 63, No. 4.
- Silv'ry moon, thy tender gleaming. Op. 71, No. 2.
- Sind es Schmerzen sind es Freuden. Op. 33, No. 3.
- Singe, Mädchen, hell und klar

- (also for Two Voices). Op. 84, No. 3.
- \*Sing, my daughter, clear and loud (also for Two Voices). Op. 84, No. 3.
- Sings my love like a thrush. Op. 69, No. 8.
- Singt mein Schatz wie ein Fink. Op. 69, No. 8.
- Sister fair. D.V., No. 15.
- Sisters (The), (Duet). Op. 61, No. 1.
- Sitzt a schönes Vögerl (Canon, Female Voices). Op. 113, No. 3.
- Six weary days are past and over. Op. 47, No. 3.
- Skylark's song (The). Op. 70, No. 2.
- \*Sleep, baby, sleep (Canon for Female Voices). Op. 113, No. 4.
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- Soft amid the beds of roses. Op. 58, No. 8.
- \*So good evening, my pet (for One or Two Voices). Op. 84, No. 4.
- So hab' ich doch die ganze Woche. Op. 47, No. 3.
- So I returned. Op. 121, No. 2.
- So lange Schönheit wird bestehen (Canon, Female Voices). Op. 113, No. 6.
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- Soldier's death (The), (Male Choir). Op. 41, No. 3.
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- Song (from Ossian's "Fingal"), (Chorus, Female Voices). Op. 17, No. 4.
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- Song of a maid. Op. 107, No. 5.
- SONG OF DESTINY (The), (Chorus and Orchestra). Op. 54.
- SONG OF THE FATES (Six-Part Chorus and Orchestra). Op. 89.
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- SONGS AND ROMANCES (Six, for Mixed Four-Part Choir). Op. 93A.
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- Summer fields (In)*. Op. 86, No. 2.
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- \*Tell me who my soul relieveth. Op. 86, No. 6.
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- There fell a slow and glistening shower. Op. 70, No. 4.
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- \*There lived in Frankfurt a fiddler gay (Mixed Choir). Op. 93A, No. 1.
- There lived once a carpenter gay. D.V., No. 46.
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- \*Thou baby-faced boy. Op. 86, No. 1.
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- Thou gentle girl (Mixed Choir). Op. 62, No. 4.
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- Thou has brought me a raiment blue as heaven (S.S.A.A.). Op. 44, No. 11.
- \*Thou, Holy Mary, joy of Heaven (Mixed Choir). Op. 22, No. 7.
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- Thou my only light. D.V., No. 37.
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- \*Thou shade of dear departed. Op. 94, No. 2.
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- Thou tender trailing ivy (L.W.). Op. 52, No. 5.
- \*Thou, through whose lips I learned Immortality's longing. Op. 19, No. 1.
- \*Threads of gossamer are weaving. Op. 72, No. 2.
- Three roses were growing. D.V., No. 43.
- \*Through the groves we wander far. Op. 48, No. 2.
- \*Thus love to delay at the close of the day. Op. 6, No. 3.
- Thus we will wander (Duet). Op. 75, No. 3.
- \*Thy cold blue eye, it holds so still. Op. 59, No. 8.
- Thy envoys I welcome (Duet). Op. 61, No. 4.
- To a dove. Op. 63, No. 4.
- To an Æolian harp. Op. 19, No. 5.
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- Tod, das ist die kühle Nacht (Der). Op. 96, No. 1.
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- \*To thee we call, O holy maid (Mixed Choir). Op. 22, No. 5.
- To the fairest without delay (S.S.A.A.). Op. 44, No. 1.
- To the moon. Op. 71, No. 2.
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- \*To the vessel gladly going (Chorus, Rinaldo). Op. 50, No. 1.
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- \*To us is allotted (Chorus). Op. 54, No. 2.
- \*Tranquil, yet earnest (Quartet). Op. 92, No. 3.
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- Traun! Bogen und Pfeil sind gut für den Feind. Op. 33, No. 2.
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- \*Turn a bold front to the blast. Op. 32, No. 5.
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- \*Twilight hour I haste to greet thee. Op. 49, No. 5.
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- Ueber die Haide. Op. 86, No. 4.
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- Und gehst du über den Kirchhof. Op. 44, No. 10.
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- \*Up in the fir-tree (Canon for Female Voices). Op. 113, No. 2.
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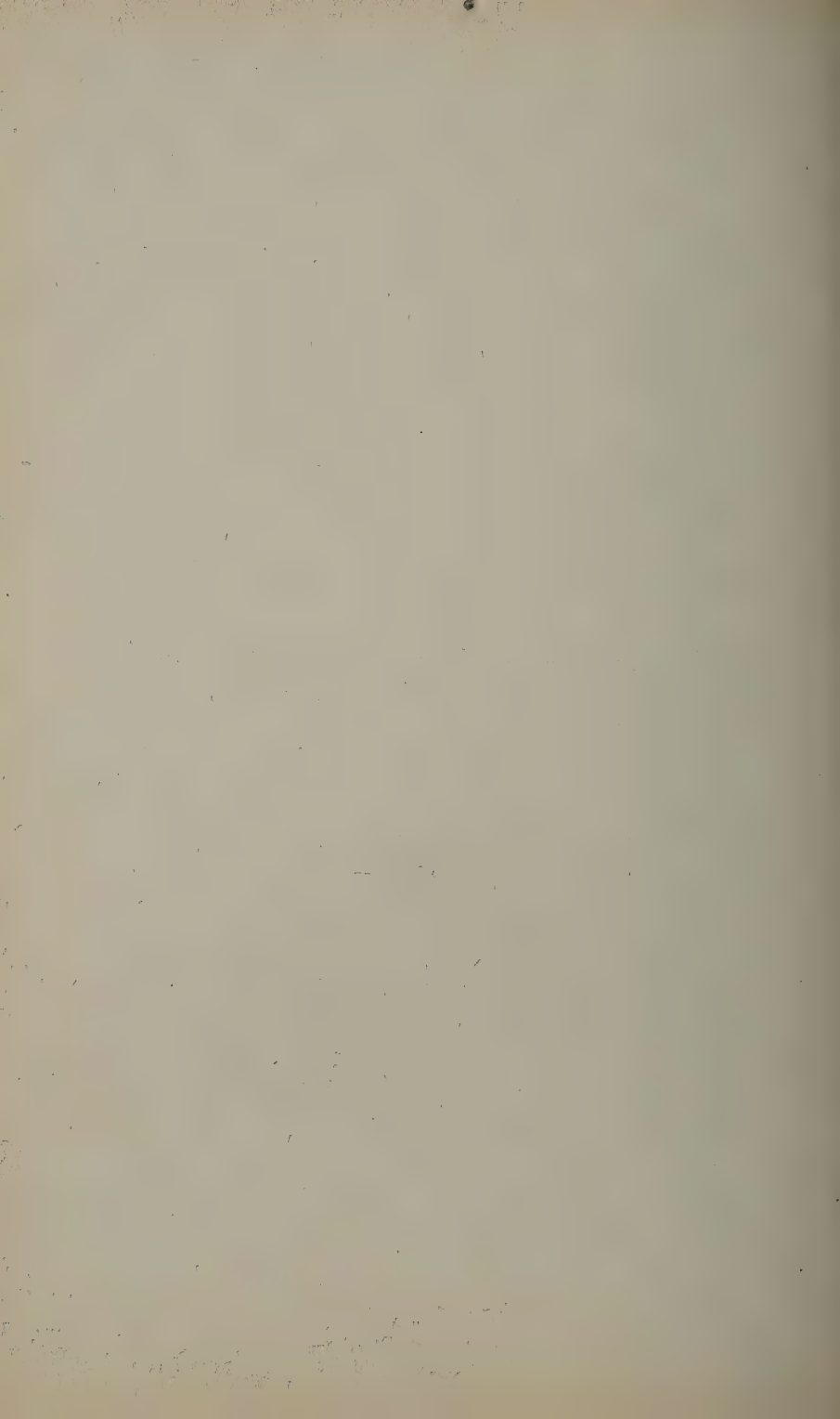


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- Wie kommt's dass du so traurig bist? Op. 48, No. 5.
- Wie lieblich sind deine Wohnungen (Chorus). Op. 45, No. 4.
- Wie Melodien zieht es mir. Op. 105, No. 1.
- Wie rafft ich mich auf in der Nacht. Op. 32, No. 1.
- Wie schienen die Sternlein so hell, so hell. Op. 85, No. 4.
- Wie schnell verschwindet. Op. 33, No. 11.
- Wie sich Rebenranken schwingen. Op. 3, No. 2.
- Wie traurig. Op. 63, No. 7.
- Wie viel schon der Boten (Duet). Op. 61, No. 4.
- Wie wenn im frost'gen Windhauch tödtlich. Op. 48, No. 7.
- Wille wille will (Canon, Female Voices). Op. 113, No. 5.
- \*Willows by stream-side (The), (Female Voices). Op. 44, No. 9.
- Will ruhen unter den Bäumen hier. Op. 19, No. 3.
- Willst du dass ich geh. Op. 71, No. 4.
- Willt deign to be near me? Op. 33, No. 5.
- Wilt thou have me go? Op. 71, No. 4.
- \*Wind on heath blows stark and wild. Op. 71, No. 4.
- Wirbel schlag ich gar so stark (Den). Op. 69, No. 5.
- Wir müssen uns trennen. Op. 33, No. 8.

- Wir Schwestern zwei, wir schönen  
(Duet). Op. 61, No. 1.
- Wir wandelten. Op. 96, No. 2.
- Wishes. Op. 49, No. 3.
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- Within the convent garden  
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- \*With peace and joy I yield my  
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- \*With twilight spreading o'er the  
land. Op. 71, No. 3.
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- Wo gehst du hin. D.V., No. 22.
- Wohin ich geh und schaue (Fe-  
male Voices). Op. 17, No. 3.
- Wohl schön bewandt (L.W.). Op.  
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- Wo ist ein so herrlich Volk  
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- Wollust in den Mayen (Die).  
D.V., Book II, No. 4.
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No. 6.
- \*Wounded boy (The). Op. 14,  
No. 2.
- Wounded lover (The). Op. 14,  
No. 2.
- Wozu ist mein langes Haar mir  
dann (S.S.A.A.). Op. 44, No. 4.
- Wreath (The), (also for Two  
Voices). Op. 84, No. 2.
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- Ye eyes of darkness (L.W.). Op.  
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- \*Ye happy days for ever past.  
Op. 63, No. 2.
- Ye Highlands and ye Lowlands.  
Op. 14, No. 3.
- Ye now are sorrowful (Soprano  
Solo and Chorus). Op. 45, No. 5.
- Yes! arrow on bow. Op. 33,  
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- Ye tread on pathways (Chorus).  
Op. 54, No. 1.
- \*Ye wander gladly in light  
(Chorus). Op. 54, No. 1.
- Ye wander on pathways (Chorus).  
Op. 54, No. 1.
- Ye who o'er these palms are hov'ring  
(Piano and Viola accom-  
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- \*Ye who over the palm trees  
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- Ye wondrous hours of morning  
splendour. Op. 63, No. 2.
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thickest. Op. 49, No. 3.
- Yon garden beside the seashore.  
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- Zigeunenlieder* (Four), (S.A.T.B.).  
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Rinaldo). Op. 50, No. 4.
- Zurücke nur (Chorus). Op. 50,  
No. 3.

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- Fleming, Paul (1609-1640), Op. 30; Op. 47, No. 4; Op. 107, No. 1.  
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- Hölderlin, Johann Christian Friedrich (1770-1843), Op. 54.
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- N.
- National:
- |             |   |            |
|-------------|---|------------|
| Bohemian    | } | which see. |
| Calabrian   |   |            |
| Hungarian   |   |            |
| Italian     |   |            |
| Lower Rhine |   |            |
| Moldavian   |   |            |
| Moorish     |   |            |
| Old German  |   |            |
| Persian     |   |            |
| Scotch      |   |            |
| Servian     |   |            |
| Slavic      |   |            |
| Slovak      |   |            |
| Spanish     |   |            |
| Swabian     |   |            |
| Wendic      |   |            |

## O.

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## P.

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## R.

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Rückert, Friedrich (1788-1866), Op. 91, No. 1; Op. 93A, No. 4; Op. 94, No. 1; Op. 104, Nos. 1 and 2; Op. 113, Nos. 9-13.  
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V. TABLES OF EDITIONS.

## V. TABLES OF EDITIONS

other than those of the original publisher, and chiefly appearing during the progress of this work.

Keys are major in the absence of m = minor. Two keys = two editions.

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
*Op. 3, No. 1.	Liebestreu.	Love's faith.	Claude Aveling.	Oh sink deep, oh sink deep thy sorrow, child.	E♭ m.	Augener & Co.
*Op. 3, No. 2.	Liebe und Frühling, No. 1.	Love and Spring, No. 1.	"	Like the vine with tendrils slender.	G. B.	"
*Op. 3, No. 3.	Liebe und Frühling, No. 2.	Love and Spring, No. 2.	"	To thee, my love, to thee, my own.	G. B.	"
*Op. 3, No. 4.	Lied aus dem Gedicht "Ivan," In der Fremde.	Song from "Ivan."	"	Poised high in the air.	E♭ m.	"
*Op. 3, No. 5.	Lindes Rauschen.	In a strange land.	"	From my homeland distant.	F♯ m. D m.	"
*Op. 3, No. 6.	Liebestreu.	Rustling tree-top.	"	Rustling tree-top on the mountain.	A.	"
Op. 3, No. 1.	Liebestreu.	True love.	W. G. Rothery.	Cast away, cast away thy grief my child.	E♭ m.	Novello & Co.
Op. 3, No. 2.	Liebe und Frühling, No. 1.	Love and Spring, No. 1.	"	Like the vine's young tendrils waving.	B.	"
Op. 3, No. 3.	Liebe und Frühling, No. 2.	Love and Spring, No. 2.	"	To thee I speed my love, my own.	B.	"
Op. 3, No. 4.	Lied aus dem Gedicht "Ivan," In der Fremde.	High over the world.	"	High over the world, in the heavens blue.	E♭ m.	"
Op. 3, No. 5.	Lindes Rauschen.	In a strange land.	"	From my homeland far, 'neath the sunset red.	F♯ m.	"
Op. 3, No. 6.	Lindes Rauschen.	Dreams of home.	"	Whispering breezes ever playing.	A.	"
Op. 6, No. 1.	Spanisches Lied.	Spanish song.	Felix Mansfield.	Pillowed on my wind-tossed tresses.	A m.	"
Op. 6, No. 2.	Der Frühling.	Spring.	"	A voice was whispering to the trees.	E.	"
Op. 6, No. 3.	Nachwirkung.	Forsaken.	"	Alas! she has gone—and with her all pleasure.	A♭.	"

Op. 6, No. 4.	Juch he!	How fair is the earth.	"	How fair is the earth, oh how wond'rous fair.	E♭.	"
Op. 6, No. 5.	Wie die Wolke nach der Sonne.	Longings.	"	As the cloud all restless, fleeting.	B.	"
Op. 6, No. 6.	Nachtigallen schwingen.	Nightingales are winging.	"	Nightingales are winging forth on breezes vernal.	A♭.	"
Op. 6, No. 1.	Spanisches Lied.	Spanish song.	Claude Aveling.	'Neath the shadow of my ringlets.	A m.	Augener & Co.
Op. 6, No. 2.	Der Frühling.	Springtime.	"	The trees are stirred with eager hum.	E.	"
Op. 6, No. 3.	Nachwirkung.	Afterglow.	"	My love hath bereft me.	A♭.	"
Op. 6, No. 4.	Juch he!	Joy.	"	How fair is the earth, ay, 'tis fair, so fair.	E♭.	"
Op. 6, No. 5.	Wie die Wolke nach der Sonne.	Like the driven cloud.	"	Like the driven cloud that flying.	B.	"
Op. 6, No. 6.	Nachtigallen schwingen.	The nightingale's call.	"	Nightingales are soaring high on airy feather.	A♭.	"
Op. 6, No. 1.	Spanisches Lied.	Spanish song.	Florence Hoare.	'Neath my raven tresses flowing.	A m.	J. Curwen & Sons.
Op. 6, No. 3.	Nachwirkung.	Aftermath.	"	My love hath departed.	G.	"
Op. 6, No. 4.	Juch he!	Joy.	"	This wonderful earth, how fair.	D.	"
Op. 6, No. 5.	Wie die Wolke nach der Sonne.	Enchantment.	"	As the cloud that westward hieing.	A.	"
Op. 7, No. 1.	Treue Liebe.	Faithful love.	Francis Hueffer.	A maiden sat by the sounding sea.	F♯ m.	Novello & Co.
Op. 7, No. 2.	Parole.	Alone she stood by the window.	"	Alone she stood by the window.	E m.	"
Op. 7, No. 3.	Anklänge.	A memory.	"	A house on lofty mountain.	A m.	"
Op. 7, No. 4.	Volkshied.	The swallow's flying west.	"	The swallow's flying west.	E m.	"
Op. 7, No. 5.	Die Trauernde.	Alone.	"	My mother loves me not.	A m.	"
Op. 7, No. 6.	Heimkehr.	Return.	"	Stand firm, oh bridge, while I pass o'er.	B m.	"
Op. 7, No. 3.	Anklänge.	A memory.	"	A house on lofty mountain.	A m.	"
Op. 7, No. 4.	Volkshied.	The swallow's flying west.	"	The swallow's flying west.	E m.	"
Op. 7, No. 1.	Treue Liebe.	True love.	Claude Aveling.	A maiden sat beside the sea.	F♯ m.	Augener & Co.

\* In the folio sheet edition of favourite German songs, entitled "Germania."

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
Op. 7, No. 2.	Parolè.	Troth.	Claude Aveling.	By window she stood faint-hearted.	E m.	Augener & Co.
Op. 7, No. 3.	Anklänge.	Anticipation.	"	Where peaceful heights are keeping.	A m.	"
Op. 7, No. 4.	Volklied.	The swallow.	"	The swallows yonder roam.	E m.	"
Op. 7, No. 5.	Die Trauernde.	The forlorn.	"	My mother loves me not.	D m.	"
Op. 7, No. 6.	Heimkehr.	Home-coming.	"	Break not, oh bridge, tho' trembling.	F m.	"
Op. 12.	Ave Maria (English words only).	Blessed are they that dwell in Thy house.	Text from Psalm lxxxiv, 4, 8, 9.	Blessed are they that dwell in Thy House.	A m.	Novello & Co.
Op. 12.	Ave Maria (English and Latin).	Hail to thee, Mary.	Edward Oxenford.	Hail to thee, Mary, hail.	F.	Breitkopf & Härtel.
Op. 13.	Begrabnisgesang.	Lord we leave Thy servant sleeping.	W. G. Rothery.	Lord, we leave Thy servant sleeping,	C m.	Novello & Co.
Op. 14, No. 1.	Vor dem Fenster.	At the window.	"	O may the moon to-night be hidden.	G m.	"
Op. 14, No. 2.	Vom verwundeten Knaben.	The wounded youth.	"	A maiden rose at early dawn.	A m.	"
Op. 14, No. 3.	Murray's Ermordung.	Murray's lament.	"	O Highland men and Lowland.	E m.	"
Op. 14, No. 4.	Ein Sonett.	A sonnet.	"	O could I, could I forget thy face.	A ♭.	"
Op. 14, No. 5.	Trennung.	Parting.	"	Awake, awake, thou bonny youth.	F.	"
Op. 14, No. 6.	Gang zur Liebsten.	So secretly.	"	I cannot sleep through the weary night.	E m.	"
Op. 14, No. 7.	Ständchen.	Serenade.	"	Good-night, good-night, my dearest dear.	F.	"
Op. 14, No. 8.	Schnsucht.	Longing.	"	Far over the sea.	E m.	"
Op. 14, No. 1.	Vor dem Fenster.	By the window.	Arthur Fagge.	The moon perchance may not shine brightly.	G m.	Breitkopf & Härtel.
Op. 14, No. 2.	Vom verwundeten Knaben.	The wounded lover.	"	Within a forest old and gray.	A m.	"
Op. 14, No. 3.	Murray's Ermordung.	The bonny Earl of Murray.	Constance Bache.	Ye Highlands and ye Lowlands.	E ♯.	"
Op. 14, No. 4.	Ein Sonett.	A sonnet.	Arthur Fagge.	O could I ever forget thy face.	A ♭.	"
Op. 14, No. 5.	Trennung.	Parting.	"	Awake, awake, why slumber so long?	F.	"

Op. 14, No. 6.	Gang zur Liebsten.	The way to my love.	"	At night when sleep forsakes my eyes.	E m.	"
Op. 14, No. 7	Ständchen.	Serenade.	"	Good-night, good-night, my darling fair.	F.	"
Op. 14, No. 8.	Sehnsucht.	Longing.	"	My love is not here.	E m.	"
Op. 14, No. 1.	Vor dem Fenster	At the window.	Claude Aveling.	Though moon be never brightly shining.	G m.	Augener & Co.
Op. 14, No. 2.	Vom verwundeten Knaben.	The wounded youth.	"	One morn a maiden left her home.	A m.	"
Op. 14, No. 3.	Murray's Ermordung.	The murder of Murray.	"	O Highland, aye, and Lowland.	E m.	"
Op. 14, No. 4.	Ein Sonett.	Sonnet.	"	Oh, if I could but forget that face.	A ♯.	"
Op. 14, No 5.	Trennung.	Separation.	"	Awake, awake, my youthful swain.	F.	"
Op. 14, No. 6.	Gang zur Liebsten.	Woofing.	"	The evening brings no sleep to me.	E m.	"
Op. 14, No. 7.	Ständchen.	Serenade.	"	Good-night, good-night, my dearest heart.	F.	"
Op. 14, No. 8.	Sehnsucht.	Yearning.	"	My lover is gone far over the sea.	E m.	"
Op. 14, No. 7	Ständchen.	Serenade.	Francis Hueffer.	Good-night, my dearest child.	E ♯.	Novello & Co.
Op. 17, No. 1.	Es tönt ein voller Harfenklang.	Whene'er the sounding harp is heard.	Rev. Dr. Troutbeck.	Whene'er the sounding harp is heard.	C.	"
Op. 17, No. 2.	Lied von Shakespeare.	Come away, Death.	—	Come away, come away, Death!	E ♯.	"
Op. 17, No. 3.	Der Gärtner.	The gardener.	Rev. Dr. Troutbeck.	Where'er my footsteps wander.	E ♯.	"
Op. 17, No. 4.	Gesang aus Fingal.	The death of Trenar.	"	Weep on the rocks of the winds that are roaring.	C m.	"
Op. 17, No. 2.	Lied von Shakespeare.	Come away, Death.	—	Come away, come away, Death!	E ♯.	J. Curwen & Sons.
Op. 17, No. 3.	Der Gärtner.	The open air.	Florence Hoare.	I love the breath of moorland.	D.	"
Op. 17, No. 4.	Gesang aus Fingal.	Song from Ossian's "Fingal."	"	Out on the rocks where the storm-gods are crying.	C m.	"
Op. 19, No. 1.	Der Kuss.	The kiss.	W. G. Rothery.	'Neath the hawthorn in May.	E ♯.	Novello & Co.
Op. 19, No. 2.	Scheiden und meiden.	Parting.	"	Oh, must I leave thee grieving.	F m.	"
Op. 19, No. 3.	In der Ferne.	Parted.	"	Amid the shade of the wood I rest.	F m.	"
Op. 19, No. 4.	Der Schmied.	The blacksmith.	"	My true love I hear.	C.	"

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
Op. 19, No. 5.	An eine Aeolsharfe.	An Æolian harp.	W. G. Rothery.	Hidden there by the ivied wall.	A $\flat$ .	Novello & Co.
Op. 19, No. 1.	Der Kuss.	The kiss	Francis Hueffer.	Midst the blossoms of May.	B $\flat$ .	"
Op. 19, No. 2.	Scheiden und meiden.	At parting.	"	Oh dearest, must I leave thee.	D m.	"
Op. 19, No. 3.	In der Ferne.	Parted.	"	I rest where shady the branches grow.	D m.	"
Op. 19, No. 4.	Der Schmied.	The smith.	"	I hear my true love.	C.	"
Op. 19, No. 5.	An eine Aeolsharfe.	To an Æolian harp.	"	Leaning here on the ivied wall.	A $\flat$ .	"
Op. 19, No. 4.	Der Schmied.	The blacksmith.	Florence Hoare.	The blacksmith I hear.	C.	J. Curwen & Sons.
Op. 19, No. 1.	Der Kuss.	The kiss.	Claude Aveling.	'Nearth the blossom of May.	B $\flat$ .	Augener & Co.
Op. 19, No. 2.	Scheiden und meiden.	Parting.	"	Since I must shun thee ever.	D m.	"
Op. 19, No. 3.	In der Ferne.	Far away.	"	Where birds are singing in trees above.	D m.	"
Op. 19, No. 4.	Der Schmied.	The blacksmith.	"	My true love I hear.	B $\flat$ .	"
Op. 19, No. 5.	An eine Aeolsharfe.	To an Æolian harp.	"	Laid to rest on the ivied wall.	G.	"
Op. 20, No. 1.	Weg der Liebe (first part).	Love will find out the way.	English words from Percy's Reliques.	Over the mountains, over the waves.	A $\flat$ .	"
Op. 20, No. 2.	Weg der Liebe (second part).	Love will find out the way.	"	Can skill disentangle the meshes of love?	F.	Novello & Co.
Op. 20, No. 3.	Die Meere.	Evening winds are sleeping.	"	Evening winds are sleeping.	E.	"
Op. 20, No. 1.	Weg der Liebe (first part).	The path of love.	W. G. Rothery.	O'er the broad ocean.	E m.	Augener & Co.
Op. 20, No. 2.	Weg der Liebe (second part).	The path of love.	Not stated.	The Gordian knots that a true love can tie.	E.	"
Op. 20, No. 3.	Die Meere.	The Sea.	"	Zephyrs all are sleeping.	C.	"
Op. 20, No. 1.	Weg der Liebe (first part).	Love will find out the way.	Florence Hoare.	Over the ocean, over the hill-crest.	E m.	J. Curwen & Sons.
Op. 20, No. 2.	Weg der Liebe (second part).	Three voices.	"	The voice of the morn is the voice of a child.	E.	"
Op. 20, No. 2.			"		B $\flat$ .	"

Op. 20, No. 3.	Die Meere.	Slumbering deep.	Florence Hoare.	Slumber'ing deep the ocean lies.	E. m.	"
Op. 20, No. 1.	Weg der Liebe (first part).	Love's way.	Paul England.	Over the oceans, over the moun- tains.	E.	Novello & Co.
Op. 20, No. 2.	Weg der Liebe (second part).	Love's way.	"	When love hath entangled.	C.	"
Op. 22, No. 1.	Der Englische Gruss.	The angel's greeting	Edward Oxenford.	All hail to thee, Mary.	E7.	Breitkopf & Hartel.
Op. 22, No. 2.	Maria's Kirchengang.	Mary's quest.	"	'Twas Mary's wish at church to be.	E7 m.	"
Op. 22, No. 3.	Maria's Wallfahrt.	Mary's way to church.	"	Forth Mary lonely wandered.	C m.	"
Op. 22, No. 4.	Der Jäger.	The hunter.	"	A hunter went forth hunting.	G.	"
Op. 22, No. 5.	Ruf zur Maria.	A cry to Mary.	"	Thou Queen of Heaven, blest on high.	B7.	"
Op. 22, No. 6.	Magdalena.	Mary Magdalene.	"	To where she thought the Saviour	G m.	"
Op. 22, No. 7.	Maria's Lob.	Praise of the Virgin.	"	lay. Mary, our true heavenly friend.	E7.	"
Op. 22, No. 1.	Der Englische Gruss.	The angel's greeting.	Paul England.	We hail thee, O Mary, thou Mother of Glory.	E7.	Novello & Co.
Op. 22, No. 2.	Maria's Kirchengang.	Mary and the boatman.	"	As Mary to the church would fare.	E7 m.	"
Op. 22, No. 3.	Maria's Wallfahrt.	Mary's wandering.	"	Went Mary forth to wander.	C m.	"
Op. 22, No. 5.	Ruf zur Maria.	A prayer to Mary.	"	Thou Mother of God, to thee we cry.	B7.	"
Op. 22, No. 6.	Magdalena.	Mary Magdalene.	"	Early on that Easter day.	G m.	"
Op. 22, No. 7.	Maria's Lob.	In praise of Mary.	"	O Mary, joy of Heaven's height.	E7.	"
Op. 27.	Psalm XIII.	Psalm XIII.	Not stated.	Lord, how long wilt Thou forget me?	G m.	Augener & Co.
Op. 27.	Psalm XIII.	Psalm XIII.	"	God, my God, how long, O Lord, wilt Thou forget me?	F m.	J. Curwen & Sons.
Op. 27.	Psalm XIII.	Psalm XIII.	Rev. J. Troutbeck.	Lord, how long shall I be out of Thy remembrance?	G m.	Novello & Co.
Op. 28, No. 1.	Die Nonne und der Ritter.	The nun and the knight.	W. G. Rothery.	Holy stars their watch are keep- ing.	G m.	"
Op. 28, No. 2.	Vor der Thür.	At the door.	"	Come down, dear maid, I wait you at the door.	B.	"
Op. 28, No. 3.	Es rauschet das Wasser.	Love and the stars.	"	The streamlet untiring to sea flows along.	F.	"

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
Op. 28, No. 4.	Der Jäger und sein Liebchen.	The huntsman and his lass.	W. G. Rothery.	The hunter's moon bendeth low.	F.	Novello & Co.
Op. 28, No. 1.	Die Nonne und der Ritter.	The nun and the knight.	L. Novra.	Now the world is wrapt in slumber.	G m.	Augener & Co.
Op. 28, No. 2.	Vor der Thür.	The coquette and her lover.	"	Sweet maid, sweet maid, I'm waiting at thy door.	B.	"
Op. 28, No. 3.	Es rauschet das Wasser.	The streamlet flows onwards.	"	The streamlet flows onwards and ne'er standeth still.	F.	"
Op. 28, No. 4.	Der Jäger und sein Liebchen.	The huntsman's farewell.	"	Blue are the heavens I throw.	F.	"
Op. 29, No. 1.	Es ist das Heil uns kommen her.	A crown of grace.	W. G. Rothery.	A crown of grace for man is wrought.	E.	Novello & Co.
Op. 29, No. 2.	Schaffe in mir Gott ein rein Herz.	Make me, O Lord God, pure in heart.	"	Make me, O Lord God, pure in heart.	G.	"
Op. 30.	Geistliches Lied.	O heart subdued with grieving.	"	O heart subdued with grieving.	E7.	"
Op. 31, No. 1.	Wechsellied zum Tanze.	Come with me, fairest.	"	Come with me, fairest, and dance till the dayning.	C m.	"
Op. 31, No. 2.	Neckereien.	Oh maiden, dearest, my heart is true.	"	Oh, maiden dearest, my heart is true.	E.	"
Op. 31, No. 3.	Der Gang zum Liebchen.	The trysting place.	"	The moonbeams are falling, the night birds are calling.	E7.	"
Op. 32, No. 1.	Wie rafft ich mich auf in der Nacht.	In the night.	"	I rose from my dreams in the night.	F m.	"
Op. 32, No. 2.	Nicht mehr zu dir zu gehen.	I promised thee.	"	I promised thee last evening ne'er to greet thee.	D m.	"
Op. 32, No. 3.	Ich schleich umher.	Amid the gloomy woods.	"	Amid the gloomy woods I stray.	D m.	"
Op. 32, No. 4.	Der Strom der neben mir verlauschte.	O where?	"	The torrent through the valley leaping.	C# m.	"
Op. 32, No. 5.	Wehe, so willst du.	Vain is thy power.	"	Vain is thy power to enthral me.	B m.	"
Op. 32, No. 6.	Du sprichst dass ich mich tauschte.	You say my heart deceived me.	"	You say my heart deceived me.	C m.	"
Op. 32, No. 7.	Bitteres zu sagen denkst du.	Smiles about thy lips are straying.	"	Smiles about thy lips are straying.	F.	"
Op. 32, No. 8.	So stehen wir.	No more we twain go forth a-maying.	"	No more we twain go forth a-maying.	A7.	"
Op. 32, No. 9.	Wie bist du meine Königin.	Thou art my queen.	"	Thou art my queen, beloved maid.	E7.	"
Op. 32, No. 1.	Wie rafft ich mich auf in der Nacht.	I woke and arose in the night.	Arthur Fagge.	I woke and arose in the night.	F m.	Breitkopf & Härtel.



Op. 32, No. 2.	Nicht mehr zu dir zu gehen.	That I no more would see thee.	"	F m.
Op. 32, No. 3.	Ich schleich umher.	I creep away in mute despair.	"	F# m.
Op. 32, No. 4.	Der Strom der neben mir.	The stream that past me flowed.	"	E m.
Op. 32, No. 5.	Wehe, so willst du.	Why do you thus try to hold me?	"	B m.
Op. 32, No. 6.	Du sprichst dass ich mich täuschte.	You say you did not love me.	"	C m.
Op. 32, No. 7.	Bitteres zu sagen denkst du.	You may try to vex or flout me.	"	F.
Op. 32, No. 8.	So stehen wir.	'Tis ended! all our love and longing.	"	A♭.
Op. 32, No. 9.	Wie bist du meine Königin.	Queen of my soul art thou.	"	E♭.
Op. 32, No. 1.	Wie rafft ich mich auf.	I roused me from sleep in the night.	"	F m.
Op. 32, No. 2.	Nicht mehr zu dir zu gehen.	I swear no more to woo thee.	"	D m.
Op. 32, No. 3.	Ich schleich umher.	When mute and sad I meet with thee.	"	D m.
Op. 32, No. 4.	Der Strom der neben mir.	The flood that spent in torrent roaring.	"	C# m.
Op. 32, No. 5.	Wehe, so willst du.	Sorrow, I fear not thy fetters.	"	B m.
Op. 32, No. 6.	Du sprichst dass ich mich täuschte.	You said my heart deceived me.	"	C m.
Op. 32, No. 7.	Bitteres zu sagen denkst du.	Bitter words thy tongue hath spoken.	"	F.
Op. 32, No. 8.	So stehen wir.	Thus stand we, I and my heart's treasure.	"	A♭.
Op. 32, No. 9.	Wie bist du meine Königin.	Mine art thou, queen of all my heart.	"	E♭.
Op. 32, No. 2.	Nicht mehr zu dir zu gehen.	In vain I strive to fly thee.	"	D m.
Op. 32, No. 3.	Ich schleich umher.	When mute and sad I wander.	"	D m.
Op. 32, No. 5.	Wehe, so willst du.	Sorrow whose phantoms returning.	"	B m.
Op. 32, No. 7.	Bitteres zu sagen.	Fain art thou to chide me, maiden.	"	F.
Op. 32, No. 9.	Wie bist du meine Königin.	How art thou, oh, my queen arrayed?	"	E♭.
				Augener & Co.

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
	The "Magelone" Songs.					
Op. 33, No. 1.	Keinem hat es noch gerührt.	Merry as a marriage morn.	Arthur Fagge.	Merry as a marriage morn.	E♭.	Breitkopf & Härtel.
Op. 33, No. 2.	Traun! Bogen und Pfeil.	With sword and bow.	"	With sword and bow and long- handled spear.	C m.	"
Op. 33, No. 3.	Sind es Schmerzen sind es Freuden?	What emotions o'er me stealing?	"	What emotions o'er me stealing.	A♭.	"
Op. 33, No. 4.	Liebe kam aus fernem Länden.	Love from distant lands.	"	Love from distant lands came straying.	D♭.	"
Op. 33, No. 5.	So willst du.	In pity then.	"	In pity then hear me.	F.	"
Op. 33, No. 6.	Wo soll ich die Freude?	O how throbs my heart.	"	O how throbs my heart with tumultuous beating.	A.	"
Op. 33, No. 7.	War es dir.	O my love.	"	O my love; for thee my heart was burning.	D.	"
Op. 33, No. 8.	Wir müssen uns trennen.	Dear lute.	"	Dear lute now at last comes the hour.	G♭.	"
Op. 33, No. 9.	Ruhe Sussliebchen.	Slumber my darling.	"	Slumber, my darling, the day- light is fading.	A♭.	"
Op. 33, No. 10.	So tönet denn, schäumende Wellen.	Ye waves.	"	Ye waves lashed to foam in your raging.	C m.	"
Op. 33, No. 11.	Wie schnell ver- schwindet.	As flowers that waken.	"	As flowers that waken when dawn is here.	F m.	"
Op. 33, No. 12.	Muss es eine Tren- nung geben?	How can life be life without thee?	"	How can life be life without thee?	G m.	"
Op. 33, No. 13.	Geliebter wo zau- dert dein irrender Fuss?	Thy love rapture.	"	Thy love rapture brings me, en- thralls me with bliss.	E.	"
Op. 33, No. 14.	Wie froh und frisch.	How light and gay?	"	How light and gay my heart to-day.	G	"
Op. 33, No. 15.	Treue Liebe dauert lange.	Love, if true, must last for ever.	"	Love, if true, must last for ever.	E♭.	"
Op. 33, No. 1.	Keinem hat es noch gerührt.	Free is he.	Francis Hueffer.	Free is he from fear of ruth.	E♭.	Novello & Co.
Op. 33, No. 2.	Traun! Bogen und Pfeil.	Ay! cross-bow and dart.	"	Ay! cross-bow and dart are good for the foe.	C m.	"
Op. 33, No. 3.	Sind es Schmerzen sind es Freuden?	Are they pains?	"	Are they pains or joys that throbbing.	A♭.	"

Op. 33, No. 4.	Liebe kam aus fernem Landen.	Love came wandering.	Francis Hueffer.	Love came wandering from a distance.	DJ.	
Op. 33, No. 5.	So willst du.	And may I believe it?	"	And may I believe it?	F.	"
Op. 33, No. 6.	Wo soll ich die Freude?	How can I sustain it?	"	How can I sustain this joy's over-measure.	A.	"
Op. 33, No. 1.	Keinem hat es noch gereut.	He who rides.	Not stated.	He who rides the steed of youth.	EJ.	Augener & Co.
Op. 33, No. 2.	Traun! Bogen und Piel.	One shaft from thy bow.	"	One shaft from thy bow.	Jm.	"
Op. 33, No. 3.	Sind es Schmerzen sind es Freuden?	Is it pain?	"	Is it pain or is it pleasure?	Ap.	"
Op. 33, No. 4.	Liebe kam aus fernem Landen.	From afar.	"	From afar came love and found me.	DJ.	"
Op. 33, No. 5.	So willst du.	Oh wilt thou.	"	Oh wilt thou send gladness.	F.	"
Op. 33, No. 6.	Wo soll ich die Freude?	Oh can there be given?	"	Oh, can there be given such joy unto mortals?	A.	"
Op. 33, No. 3.	Sind es Schmerzen.	Is it joy?	"	Is it joy or sorrow darting?	Ap.	Novello & Co.
Op. 37, No. 1.	O bone Jesus.	O gracious Jesus.	Edward Oxenford.	O gracious Jesus have mercy on us.	F.	Breitkopf & Härtel.
Op. 37, No. 2.	Adoramus.	We adore thee.	"	We adore Thee, O Lord Christ.	A m.	"
Op. 37, No. 3.	Regina caeli.	Queen of heaven.	"	Rejoice, thou queen of heaven.	F.	"
	Soldatenlieder.					
Op. 41, No. 1.	Ich schwing mein Horn.	I wound my horn.	"	I wound my horn without avail.	BJ.	"
Op. 41, No. 2.	Freiwillige her!	Come, sons of the free!	"	Come, sons of the free!	C m.	"
Op. 41, No. 3.	Geleit.	The last hour.	"	What need has a fine old soldier?	EJ.	"
Op. 41, No. 4.	Marschiren.	On the march.	"	Here I have been two dreary years.	C m.	"
Op. 41, No. 5.	Gebt Acht.	Keep watch.	"	Keep watch! beware! the foe's alert.	C m.	"
Op. 41, No. 1.	Ich schwing mein Horn.	The old hunter.	W. G. Rothery.	Sadly I wind my lusty horn.	BJ.	Novello & Co.
Op. 41, No. 2.	Freiwillige her!	United are we!	"	United are we! where the southern cross doth glow.	C m.	"
Op. 41, No. 3.	Geleit.	The soldier's death.	"	They bore him to rest in his glory.	EJ.	"

OP. AND NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
Op. 41, No. 4.	Marschiren.	Marching.	W. G. Rothery.	For two long years come Pan- cake Day.	C m.	Novello & Co.
Op. 41, No. 5.	Gebt Acht.	On guard.	"	On guard! on guard! the foe is near.	C m.	"
Op. 41, No. 2.	Freiwillige her!	Sing, sons of the free.	Florence Hoare.	Sing, sons of the free.	C m.	J. Curwen & Sons.
Op. 41, No. 4.	Marschiren.	March of the territorials.	"	They come, they come to beat of drum.	C m.	"
Op. 41, No. 5.	Gebt Acht.	Beware!	"	Beware! the foemen hide.	C m.	"
Op. 42, No. 1.	Abendständchen.	The serenade.	"	"	G.	Novello & Co.
Op. 42, No. 2.	Vineta.	Vineta.	J. Powell Metcalfe.	Hark! again the flute's sweet wailing.	B.	"
Op. 42, No. 3.	Darthula's Grabge- sang.	The dirge of Dartthula.	Words from Ossian.	From the depths of ocean up- ward swelling.	G m.	"
Op. 43, No. 1.	Von ewiger Liebe.	Eternal love.	Arthur Fagge.	Daughter of Cola thou art low.	C♯ m.	Breitkopf & Härtel.
Op. 43, No. 2.	Die Mainacht.	May night.	"	Darker, still darker, all nature oppress.	F♯.	"
Op. 43, No. 3.	Ich schnell mein Horn.	The hunter's lament.	"	When the moon with her beams.	B♭.	"
Op. 43, No. 4.	Das Lied von Herrn von Falkenstein.	The ballad of the Lord of Falkenstein.	"	Gone are the days I loved so well.	D m.	"
Op. 44, No. 1.	Minnelied.	Love song.	Not stated.	One day the Lord of Falken- stein.	E.	Novello & Co
Op. 44, No. 2.	Der Bräutigam.	The bridegroom.	"	To the fairest without delay.	E.	"
Op. 44, No. 3.	Barcarolle.	Barcarolle.	"	From all the snow-capped moun- tains.	E♭.	"
Op. 44, No. 4.	Fragen.	Questionings.	"	O fisher on the waters.	E.	"
Op. 44, No. 5.	Die Müllerin.	The miller's daughter.	"	O why is my hair so soft and long?	C.	"
Op. 44, No. 6.	Die Nonne.	The nun.	"	The sails of the windmill are turning.	C m.	"
Op. 44, No. 7.	Nun stehen die Rosen.	Now all the roses are blooming.	"	Within the cloister garden.	G m.	"
Op. 44, No. 8.	Die Berge sind spitz.	The mountains are cold.	"	Now all the roses are blooming.	E.	"
Op. 44, No. 9.	Am Wildbach die Weiden.	The meadows at Wild- bach.	"	The mountains are cold and the mountains are drear.	A m.	"
				The meadows at Wildbach they vary day by day.	F♯ m.	"

Op. 44, No. 10.	Und gehst du über den Kirchhof.	If through the church- yard.	"	If through the churchyard thou goest.	E m.	"
Op. 44, No. 11.	Die Braut.	The bride of Rügen	"	Thou hast brought to me a rai- ment.	D m.	"
Op. 44, No. 12.	Märznacht.	A March night.	"	Hark! how rageth the storm.	B ♯ m.	"
Op. 44, No. 1.	Minnelied.	Love song.	Edward Oxenford.	Ah! how sweet is the maid I love.	E.	Augener & Co.
Op. 44, No. 2.	Der Bräutigam.	The bridegroom.	"	From ev'ry lofty mountain.	E ♯.	"
Op. 44, No. 3.	Barcarolle.	Barcarolle.	"	Fidelin! Then his trim built boat he urges.	E.	"
Op. 44, No. 4.	Fragen.	Questions.	"	What use are to me my tresses long?	C.	"
Op. 44, No. 5.	Die Müllerin.	The miller's maid.	"	The windmill its sails is swift turning.	C m.	"
Op. 44, No. 6.	Die Nonne.	The nun.	"	Within the convent garden.	G m.	"
Op. 44, No. 7.	Nun stehen die Rosen.	Behold! the roses are blooming.	"	Behold! the roses are blooming.	E.	"
Op. 44, No. 8.	Die Berge sind spitz.	The mountains are steep.	"	The mountains are steep.	A m.	"
Op. 44, No. 9.	Am Wildbach die Weiden.	The trees by the river.	"	The trees by the river.	F ♯ m.	"
Op. 44, No. 10.	Und gehst du über den Kirchhof.	O should'st thou pass.	"	Oh should'st thou pass through the churchyard.	E m.	"
Op. 44, No. 11.	Die Braut.	The bride.	"	See the blue-hued ribbon.	D m.	"
Op. 44, No. 12.	Märznacht.	A March night.	"	Hark how roareth the storm.	B ♯ m.	"
Op. 45.	Ein Deutsches Re- quiem.	Requiem.	W. G. Rothery.	Blest are they that mourn.	F.	Novello & Co.
Op. 45, No. 4.	Wie lieblich sind deine Die Kränze.	How lovely are Thy dwellings. Garlands.	"	How lovely are Thy dwellings fair, O Lord of Hosts.	E ♯.	"
Op. 46, No. 1.	Magyarisch.	Magyar love song.	Claude Aveling.	Here o'er the portal ye shall hang awhile.	D ♯.	Augener & Co.
Op. 46, No. 2.	Die Schale der Ver- gessenheit.	The cup of oblivion.	"	I beheld the beauty of her giances.	A.	"
Op. 46, No. 3.	An die Nachtigall.	To the nightingale.	"	One cool draught of that stream where sweet oblivion flows.	E.	"
Op. 47, No. 1.	Botschaft.	A message.	"	O still thy song impassioned and enthraling.	E.	"
			"	Go now zephyr fall thou softly.	B ♯ m.	"

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Op. 47, No. 2.	Liebesgluth.	Love's fever.	Claude Aveling.	The flames of love whose passion did torment me.	F m.	Augener & Co.
Op. 47, No. 3.	Sonntag.	Sunday.	"	Until a whole long week is over.	F.	"
Op. 47, No. 4.	O liebliche Wangen.	Fair cheeks ye ensnare me.	"	Fair cheeks, ye ensnare me.	D	"
Op. 47, No. 5.	Die liebende schreibt.	To her beloved.	"	One glance of thy dear eyes.	E ♯.	"
Op. 48, No. 1.	Der Gang zum Lieben.	The courting.	"	The moon shines in beauty.	E m.	"
Op. 48, No. 2.	Der Ueberläufer.	The renegade.	"	When within the garden I wander.	F ♯ m.	"
Op. 48, No. 3.	Liebesklage des Mädchens.	The maiden's lament.	"	Who'er would see two living streamlets descending.	B.	"
Op. 48, No. 4.	Gold überwiegt die Liebe.	Gold outweighs love.	"	Star whose rays in sorrow shine.	♯ m.	"
Op. 48, No. 5.	Trost in Thränen.	Solace in tears.	"	O tell me, why art thou so sad?	E.	"
Op. 48, No. 6.	Vergangen ist mir Glück und Heil.	No more can earthly joy be mine.	"	No more can earthly joy be mine.	C.	"
Op. 48, No. 7.	Herbstgefühl.	Autumn brooding.	"	When frost hath laid an icy finger.	F ♯ m.	"
Op. 49, No. 1.	Am Sonntag-morgen.	Last Sunday morning.	"	Last Sunday morning dressed in fine array.	E m.	"
Op. 49, No. 2.	An ein Veilchen.	To a violet.	"	Hide, oh violet, within thine azure chalice.	E.	"
Op. 49, No. 3.	Schnusucht.	Yearning.	"	Far beyond that forest curtain.	A ♯.	"
Op. 49, No. 4.	Wiegenlied.	Cradle song.	"	Little darling, good night.	E ♯.	"
Op. 49, No. 5.	Abenddämmerung.	Twilight.	"	Gentle twilight softly stealing.	E.	"
Op. 49, No. 4	Wiegenlied.	Lullaby.	W. G. Rothery.	Sleep, my little one, sleep.	F.	Novello & Co.
Op. 54.	Schicksalslied.	The Song of Destiny.	Edward Oxenford.	There in the Kingdom of Light.	E ♯,	Augener & Co.
Op. 54.	Schicksalslied.	A Song of Destiny.	Rev. J. Troutbeck.	Far in yon region of light.	E ♯,	Novello & Co.
					etc.	

list in pamphlet  
 facts opp. following

# WORKS WITHOUT OPUS NUMBER.

## (I) THE FOUR-PART FOLK-SONGS

No.	Von edler Art.	Tender and pure.	W. G. Rothery.	Tender and pure, O love, art thou.	F.	Novello & Co.
No. 1.	Mit Lust thät ich ausreiten.	A hunter went a-riding.	"	A hunter went a-riding.	G m.	"
No. 2.	Bei nächtlicher Weil.	The Naiades.	"	At night in the forest beside a spring.	A ♯.	"
No. 3.	Vom heiligen Märtyrer Emmerano Bischöffen zu Regensburg.	To the holy martyr Emmerano.	"	From Mainz, from Bay'rn, from Austria great.	G m.	"
No. 4.	Taublein weiss.	The white dove.	"	A snow-white dove from heaven flew.	B ♯.	"
No. 5.	Ach lieber Herr, Jesu Christ.	O Jesus, tender shepherd.	"	O Jesus tender shepherd, hear.	D.	"
No. 6.	St. Raphael.	St. Raphael.	"	Help those in trouble, heal the afflicted.	G m.	"
No. 7.	In stiller Nacht.	In silent night.	"	In silent night with moonbeams white.	E ♯.	"
No. 8.	Abschiedslied.	Love fare thee well.	"	So fare thee well, O dearest heart.	D.	"
No. 9.	Der todte Knabe.	The lover's wrath.	"	A youth lightly tapped at mid-night.	G m.	"
No. 10.	Die Wollust in den Mayen.	The merry time of raying.	"	The merry time of maying.	A ♯.	"
No. 11.	Morgengesang.	Morning song.	"	Wake, dearest child, 'tis time to rise.	C m.	"
No. 12.	Schnitter Tod.	Death the reaper.	"	Grim Death the Reaper draweth nigh.	G m.	"
No. 13.	Der englische Jäger.	The angelic hunter.	"	Forth went a hunter hunting.	G.	"
No. 14.	Von edler Art.	My queen art thou.	Edward Oxenford.	Born here to reign my queen art thou	F.	Breitkopf & Härtel.
No. 1.	Mit Lust thät ich ausreiten.	I gaily went a-riding.	"	I gaily went a-riding.	G m.	"
No. 2.	Bei nächtlicher Weil.	'Tis mid-hour of night.	"	'Tis mid-hour of night as a hunter stands.	A ♯.	"
No. 3.	Vom heiligen Emmerano.	The holy martyr Emmerano.	"	Come Mainz, come Bay'rn, come Austria.	G m.	"
No. 4.	Taublein weiss.	The white dove.	"	A snow-white dove descended.	B ♯.	"

NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
No. 6.	Ach lieber Herre, Jesu Christ.	O blessed Jesus hear.	Edward Oxenford.	O blessed Jesus hear me now.	D.	Breitkopf & Härtel.
No. 7.	St. Raphael.	St. Raphael.	"	Soothe those in sorrow.	G m.	"
No. 8.	In stiller Nacht.	Upon the night.	"	Upon the night so calm and bright.	E7.	"
No. 9.	Abschiedslied.	Song of farewell.	"	I fain must go and leave her here.	D.	"
No. 10.	Der todte Knabe.	A dead love.	"	A tap came on the window.	G m.	"
No. 11.	Die Wollust in den Mayen.	Love in maytime.	"	The love that comes in maytime.	A7.	"
No. 12.	Morgengesang.	Morning song.	"	Wake my child, morn's message rings.	C m.	"
No. 13.	Schnitter Tod.	Death the reaper.	"	There is a reaper, Death, by name.	G m.	"
No. 14.	Der englische Jäger.	The angelic hunter.	"	There went a hunter hunting.	G.	"
<b>THE CHILDREN'S FOLK-SONGS.</b>						
No. 1.	Dornröschen.	Little rosebud.	Not stated.	Down in a thorny forest glade.	G m.	Augener & Co.
No. 2.	Die Nachtigall.	The nightingale.	"	Look at that beautiful singing bird.	G.	"
No. 3.	Die Henne.	The lost chicken.	"	Oh! poor chick-a-biddy, where's she gone?	G.	"
No. 4.	Sandmännchen.	The little dustman.	"	The flowrets all sleep soundly.	G.	"
No. 5.	Der Mann.	The old man.	"	Willy-willy-will.	D.	"
No. 6.	Haidenröslein.	The wild rose.	"	In the wood a boy one day.	F.	"
No. 7.	Das Schlaraffenland.	The wonderful inn.	"	In Poland there's an inn.	B7.	"
No. 8.	Beim Ritt auf dem Knie.	The ride on the knee.	"	Baby go riding.	C m.	"
No. 9.	Der Jäger im Walde.	The merry sportsman.	"	The sportsman hies him through the wood.	C.	"

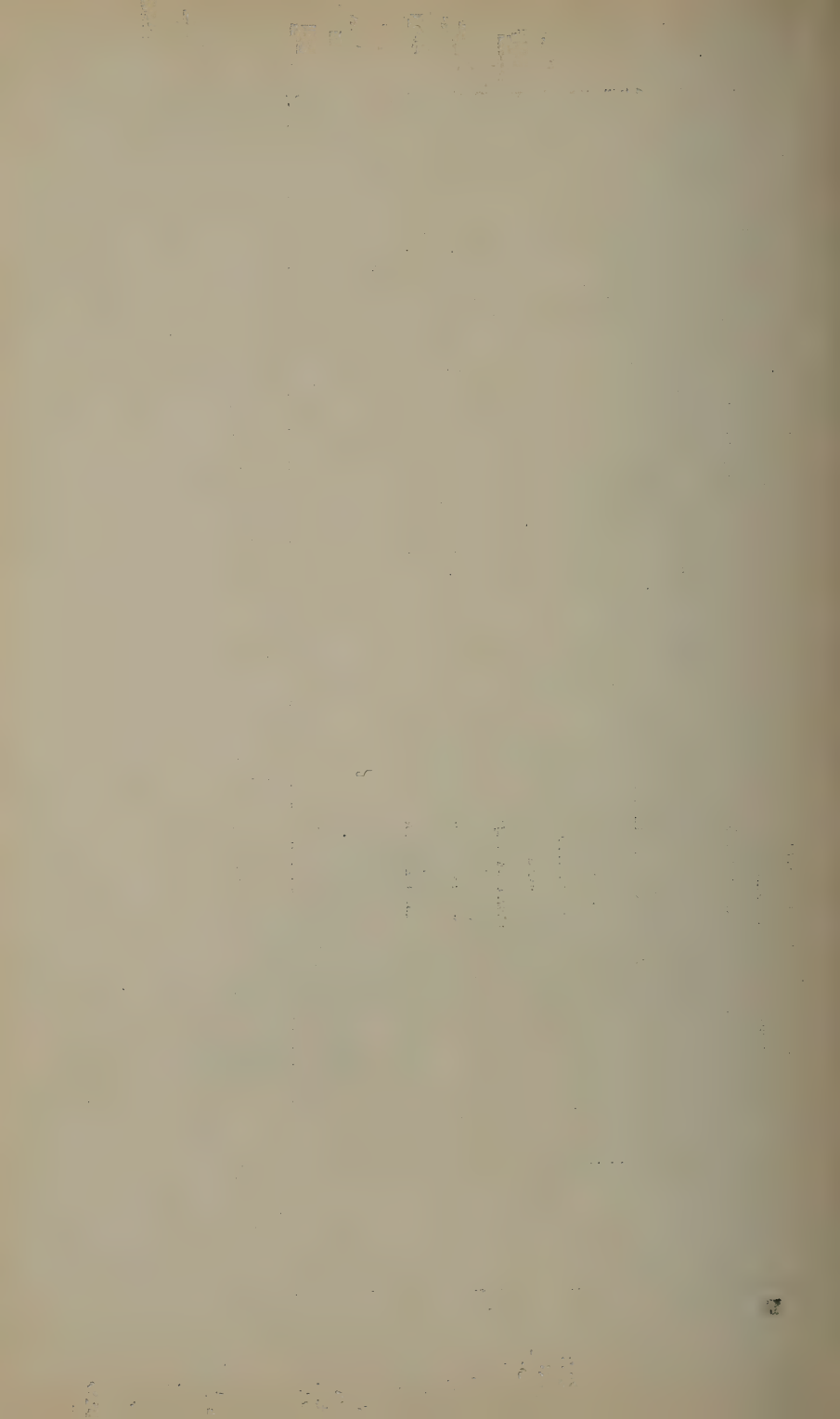


No. 10.	Das Mädchen und die Hasel.	The maid and the hazel tree.	"	A maiden to the woods one day.	F.	"
No. 11.	Wiegenlied.	Cradle song.	"	Sleep, baby, sleep.	C.	"
No. 12.	Weihnachten.	Christmas song.	"	The star of joy beams bright to-day.	G.	"
No. 13.	Marienwurmchen.	Lady-bird.	"	Sweet little lady-bird rest awhile.	F.	"
No. 14.	Schutzengel mein.	My guardian angel.	"	Oh, angel guardian, angel mine.	G.	"
No. 1.	Dornröschen.	The sleeping beauty.	Edward Oxenford.	Soundly asleep in castle hall.	G m.	Breitkopf & Härtel.
No. 2.	Die Nachtigall.	The day-bird.	"	Yonder is singing a happy bird.	G.	"
No. 3.	Die Henne.	Little henney.	"	Little henney where are you? Chuck, chuck, chuck.	G.	"
No. 4.	Sandmännchen.	The dustman's coming.	"	For hours the flowers have slumbered.	G.	"
No. 5.	Der Mann.	Diddle-diddle-dee.	"	Diddle-diddle-dee, ho, who's that yonder?	D	"
No. 6.	Haidenröslein.	The rosebud and the boy.	"	'Twas a rosebud sweet and fair.	F.	"
No. 7.	Das Schlaraffenland.	Naught to pay.	"	Oft I have heard them say.	Bj.	"
No. 8.	Beim Ritt auf dem Knie.	The rocking-horse.	"	When he went riding no fine horse had he.	C m.	"
No. 9.	Der Jäger im Walde.	The hunters.	"	The hunter goes a-hunting.	C.	"
No. 10.	Das Mädchen und die Hasel.	The maiden and the bird.	"	A maiden roamed among the fields.	F.	"
No. 11.	Wiegenlied.	A mother's cradle song.	"	Sleep, darling, sleep.	C.	"
No. 12.	Weihnachten.	Christmas carol.	"	For us to-day appears a star.	G.	"
No. 13.	Marienwurmchen.	Lady-bird.	"	O lady-bird, here rest awhile.	F.	"
No. 14.	Schutzengel mein.	O guardian angel.	"	O guardian angel watch o'er me.	G.	"
No. 1.	Dornröschen.	The briar rose.	Mary Bradford Whiting.	Thick is the wood the thorn hedge high.	G m.	Novello & Co.

NO.	ORIGINAL TITLE.	ENGLISH TITLE.	TRANSLATOR.	ENGLISH FIRST LINE.	KEY.	PUBLISHER.
No. 2.	Die Nachtigall.	The nightingale.	Mary Bradford Whiting.	There on the fir sits a pretty bird.	G.	Novello & Co.
No. 3.	Die Henne.	The lost hen.	"	Naughty hen, oh come to me.	G.	"
No. 4.	Sandmännchen.	The little sandman.	"	The little flowers are sleeping.	G.	"
No. 5.	Der Mann.	The man is coming.	"	Willy-willy will, the man is com- ing.	D.	"
No. 6.	Haidenröslein.	The rose thorn.	"	Once a boy a rosebud spied.	D.	"
No. 7.	Das Schlaraffenland.	The wonderful inn.	"	In Poland stands an inn.	B7.	"
No. 8.	Beim Kitt auf dem Knie.	A-riding he would go.	"	He would go riding.	Cm.	"
No. 9.	Der Jäger im Walde.	The hunter.	"	The hunter in the forest seeks.	C.	"
No. 10.	Das Mädchen und die Hasel.	The maiden and the hazel.	"	A maiden wished to pluck the rose.	F.	"
No. 11.	Wiegenlied.	Cradle song.	"	Sleep, baby, sleep.	A7.	"
No. 12.	Weihnachten.	The song of praise.	"	The star of joy to us is given.	G.	"
No. 13.	Marienwürmchen.	The lady-bird.	"	O lady-bird so small, so fair.	F.	"
No. 14.	Schutzengel mein.	The guardian angel.	"	O angel guardian, angel mine.	G.	"
No. 1.	Dornröschen.	The sleeping beauty.	Florence Hoare.	Deep in a wood in castle kept.	Gm.	J. Curwen & Sons.
No. 2.	Die Nachtigall.	The nightingale.	"	Little brown bird 'neath my window pane.	G.	"
No. 3.	Die Henne.	The naughty hen.	"	Henny-penny come and play.	G.	"
No. 4.	Sandmännchen.	The little dustman.	"	The flowers are weary growing.	G.	"
No. 5.	Der Mann.	Someone.	"	Diddle-diddle dee, there's some- one ringing.	D.	"

No. 6.	Haidenrüslein.	The wild rosebud.	"	In a hedge a rosebud grew.	EJ.	"
No. 7.	Das Schlaraffenland	The dreamland.	"	I know a fairyland.	BJ.	"
No. 8.	Beim Ritt auf dem Knie.	The ride on the knee.	"	When you go riding astride on my knee.	A m.	"
No. 9.	Der Jäger im Walde.	The huntsman in the forest.	"	The huntsman in the forest.	C.	"
No. 10.	Das Mädchen und die Hasel.	The maiden and the hazel.	"	A maiden thro' the woodland sped.	F.	"
No. 11.	Wiegenlied.	Cradle song.	"	Sleep, baby, sleep.	A.	"
No. 12.	Weihnachten.	At Christmastide.	"	For us to-day a star doth shine.	G.	"
No. 13.	Marienwärmchen.	The lady-bird.	"	Lady-bird come upon my thumb.	G.	"
No. 14.	Schutzengel mein.	The guardian angel.	"	My guardian angel bright and fair.	G.	"
No. 4.	Sandmännchen.	The dustman's coming.	Edward Oxenford.	For hours the flowers have slumbered.	C (for T.T. B.B.).	Breitkopf & Härtel.
No. 4.	Sandmännchen.	The dustman's coming.	"	For hours the flowers have slumbered.	G (for S.A. T.B.).	"
No. 4.	Sandmännchen.	The dustman's coming.	"	For hours the flowers have slumbered.	G (for S.S.A.).	"
No. 4.	Sandmännchen.	The dustman's coming.	Not stated.	The flow'rets all sleep soundly.	G.	Augener & Co.

In addition to the above, Nos. 1-5, 7-9, 12 and 14 are to be found (with other contents) in Novello's "School Music Review"; viz., No. 1 in No. 160 of the "Review," Nos. 2 and 3 in 165, No. 4 in 146, No. 5 in 148, Nos. 7 and 8 in 161, No. 9 in 168, No. 12 in 150 and No. 14 in 155 of the "Review." Details such as text, tonic sol-fa, etc., entirely the same as in the Novello collection mentioned above.



VI. INDEX TO PROPER NAMES, ETC.

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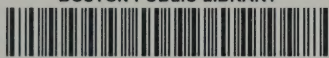
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